

MUSICAL AMERICA

Vol. XXVIII. No. 13 NEW YORK

EDITED BY

John C. Freund

JULY 27, 1918

\$3.00 per Year
Ten Cents per Copy

TO NATIONALIZE COMMUNITY MUSIC AS WAR MEASURE

"Liberty Sing Commission," Organized in Philadelphia, Promises to Become a Country-wide Movement with Governmental Recognition As a Means of Uniting Nation Through Singing — How Albert N. Hoxie's Work Is Bearing Fruit—Quaker City Throngs Stirred by Great Musical Gatherings — Marching-Singing Idea Popular Everywhere—Homes, Neighborhoods and Entire Communities the Musical Units

PHILADELPHIA, PA., July 22.—In this city, within the last few weeks, has been inaugurated a movement which has gained for the art of music, for the first time in history, the official recognition of the United States Government. Before many weeks official Washington will doubtless have completed an organization which will carry the message of the wartime value of music into every city, town and home of the land; and the significance of this movement will be immediately recognized by reason of the fact that it is essentially a wartime adaptation of the idea of popular singing and marching clubs advocated so ably by John C. Freund and MUSICAL AMERICA and the high standards of community music worked out in this city by Albert N. Hoxie and his Philadelphia Community Chorus.

For several years Mr. Hoxie has nourished community singing in this city with the skill and care of an accomplished musician who possessed the advantage of years of experience in conducting choral bodies throughout the East and Middle West. During a short period of public sings at McPherson and Hunting parks last summer he achieved a success which has yet to be surpassed; at the first event he had a singing audience of 2000 and at the last more than 10,000.

Immediately upon the outbreak of the war Mr. Hoxie applied his experience in community music to the needs of the Philadelphia Navy Yard and in a short time his work was recognized by an appointment from the Fosdick commission as the song leader for this district. While the community music was continued Mr. Hoxie inaugurated a new idea in the way of musical entertainment for enlisted men by taking his chorus to the Philadelphia Navy Yard. The idea spread. From various sources came forceful advocacy of the beneficial effects of music in wartime—of its inspiring value to the soldier and its power of solace to folks left behind. Thus, when the Government sent Courtenay Baylor to this city to co-ordinate the various branches of work of the War Camp Community Service and allied activities, all Philadelphia was beginning to "sing to win the war."

The stamp of Government approval was immediately set upon the work. The "Liberty Sing Commission" was organized—the parent body, according to present Government plans—of the entire movement. And with the support of the War Camp Community Service the glad



—Photo by Bushnell, Seattle

MAUD POWELL

Long One of the Most Powerful Forces for Musical Advancement in America. (See Page 5)

task of giving the populace the opportunity to find emotional expression in the popular songs of hearth and field was quickly undertaken.

Seldom has any movement received such immediate and widespread acceptance as the "Liberty Sing" propaganda received in this city. The mere suggestion of men and women gathering to sing the songs of the trenches and of home, thrown out in the newspapers by a speaker at a club luncheon, or from a stage, crystallized immediately into action. It became literally true that the thing was "no sooner said than done."

As a result, "Liberty Sings" are being held nightly, by the dozens, in Philadelphia and surrounding territory. The commission has printed the words of the

most popular songs in a little booklet which it supplies upon application, and the presses have been kept busy turning out the pamphlets by the thousands.

The new singing movement ranges all the way from the moving spectacle of a thousand marines and sailors marching up the wide channel of Broad Street, singing lustily, to the reproduction of the Liberty Statue at the south end of City Hall, to the unpretentious gathering of single families about the piano in the most intimate or meagre of drawing rooms. The first big "sing" in which the marines took part was staged by Albert N. Hoxie under the auspices of the "Liberty Sing Commission" late in June. Not

OPPOSE ATTEMPT TO TAX MUSIC AS A "LUXURY"

Strong Movement Develops Against Treasury Department's Plan to Levy Twenty Per Cent Tax On Concert Tickets and Musical Instruments — Several Senators Express Disapproval of Bill—Musical Industries Chamber of Commerce Headed by George W. Pound Leads in Opposition to Proposed Schedule —No Forecast of Final Action Possible at Present

WASHINGTON, D. C., July 24.—As was to be expected, there is developing not a little opposition to the proposed new war tax bill, which would levy a twenty per cent impost on concert tickets and twenty per cent on instruments, among the musicians of the country, quite apart from the definite protests pouring in from the musical instrument interests.

The Washington representative of MUSICAL AMERICA was informed at the office of Chairman Claude Kitchin of the House Committee on Ways and Means, the committee which is framing the new tax measure, that there are being received from musical organizations and musicians in all parts of the country strong protests, not only against the amount of the proposed tax—twenty per cent—but also against the proposal to make this a "consumption tax," which must be paid by the purchaser in addition to the price of the instrument.

The fact is cited that a prospective player-piano purchaser with \$500 to pay for an instrument must be informed by the dealer that before he can sell the piano a payment of \$100 must be made by the purchaser for the privilege of buying it—the purchaser getting his full \$500 worth of value in the piano, but not a penny of return for the additional \$100 payment he makes. It is pointed out that nine out of ten intending buyers would walk out of the store without purchasing, which is probably not far from the truth. Consumption taxes have never in this country been a popular form of taxation, and probably never will be.

The fear is expressed that if the Treasury Department's recommendations are adopted and the twenty per cent consumption tax placed on musical instruments (with the possible exception of upright pianos) the entire musical world will feel the effect of the virtual embargo.

It develops here that there is a widespread impression that the twenty per cent tax proposed is intended to be levied against all musical instruments. The Treasury Department's suggestion is that the tax be placed against "musical instruments, including piano players, graphophones, talking-machines, and records used with any musical instrument, piano player, graphophone, phonograph or talking-machine." As in the present tax law passed last September, it will remain for an interpretation to be secured from the Commissioner of Internal Revenue as to exactly what is meant, should the recommendation be adopted as

[Continued on page 3]

[Continued on page 2]

OPPOSE ATTEMPT TO TAX MUSIC AS A "LUXURY"

[Continued from page 1]

written by the Treasury. The musical instrument industry, as well as the entire musical world, is indebted to George W. Pound, general manager and counsel for the Music Industries Chamber of Commerce, for his well-directed efforts in securing the favorable interpretation which now obtains as regards the present law.

No Forecast Possible

It is absolutely impossible at this writing to even make a prediction as to what course the Ways and Means Committee will adopt in reference to the "luxuries" taxes proposed by Mr. McAdoo's finance experts. Even the members of the committee themselves could not forecast the probable action when the luxuries schedule is reached, which, it is expected, will be early in August. Certain it is that there is developing, not only in the committee but in Congress as well, a decided opposition to the forms and amounts of taxation the Treasury has suggested. In particular, there is a general dislike of "consumption" taxes in any form, and a feeling that whatever tax may be decided upon should be carried by the article itself—either a tax on the retailer or the manufacturer, or both—and not be required of the buyer at retail.

Senator Smoot of the Senate Finance Committee, which will have a "go" at the measure, says: "I can tell you one thing, and that is that the revenues are not going to be raised through such taxes as are included in the list sent in by the Treasury Department. I am utterly opposed to such forms of taxation. Another thing I can tell you is that Congress is not going to provide for raising \$8,000,000,000 by taxation this year, as the Treasury Department asks. And I can tell you why: At the outside this country cannot spend in excess of \$15,000,000,000, using every agency of production it has, during the year. I know what I am talking about when I say this, for I have looked into the matter very carefully. The department figures that we should raise one-third of the money needed to carry on this war by taxation. One-third of the total sum that can be expended, therefore, is about \$5,000,000,000. Why should we be asked to raise \$8,000,000,000, and why should this burden be put on the people when the money cannot be used?"

Senator Lewis of Illinois, another member of the Finance Committee, said: "I am anxious to hear what the people who are to be taxed have to say about the taxes proposed by the Treasury Department. We must know whether the business world can bear the proposed taxes. Also, we must hear from the consumers who will be called upon to pay the taxes in the end. I believe that the revenues can be raised through income and excess profits taxes in the great bulk. I am against the high tax on musical instruments, imposed when a retail purchase is made. We do not need that kind of a tax now. I would rather get the money from the man who produces or the man who sells, and let him add it to his price. The country gets it in the end, just the same, and the result will not be to cripple manufacturing, as a consumers' tax of twenty per cent will certainly do."

Said Senator Thomas of Colorado, another member of the Finance Committee: "I think a tax on fineries, automobiles used for pleasure purposes, the keeping of more than two domestic servants, bank checks, patent medicines, etc., may be permissible. But I do not think it necessary to raise by taxation anything like the amount of money proposed by the department. We certainly should not raise more than we can spend during the next twelve months. Besides, in the list submitted by the Treasury a consumers' tax of twenty per cent is simply another way of putting the industry which must exact it out of business. It is unthinkable."

ALFRED T. MARKS.

Goldman to Lead Police Band of New York

Edwin Franko Goldman has just been prevailed upon to instruct and conduct the New York Police Band and has agreed to rehearse them temporarily. At a meeting of the band on Friday he was elected conductor, much to his surprise. If the Police Band cannot find a suitable conductor by Oct. 1 it is probable that Mr. Goldman will instruct them permanently.

MUZIO AS "TOSCA" FASCINATES CHICAGO

Metropolitan Prima Donna Triumphs with Ravinia Forces—A Merry "Barber of Seville" Performance Brings Fresh Delights

Bureau of Musical America,
Railway Exchange Building,
Chicago, July 20, 1918.

TO President Louis Eckstein of the Ravinia Company is due public thanks for having brought to the attention of this community an extraordinary artist in the person of Claudia Muzio. She has been acclaimed right and left for the beauty of her voice and her excellent singing in the conventional operatic rôles. When it comes to rôles like the name part in "Tosca," or *Santuzza* in "Cavalleria Rusticana," she becomes a unique and moving figure of tragedy.

For the first of her merits, she has the face and figure which is able to produce pictorial illusion on the stage. This is an asset that other artists have been able to get along without in times past, but certainly a singer so gifted is, to put it as mildly as possible, not suffering under a handicap. Next she has a voice capable of singing the entire range of soprano rôles, at least in the dramatic category, and doing them all well. Consequently any rôle that she essays is certain to be a pleasure to both eye and ear. Possibly there are some rôles that she is ill advised to attempt from the vocal standpoint; for example, when she sang *Marguerite* in "Faust" last week she avoided one point of contention by beginning the "Jewel Song" with a sustained note instead of a trill. Other artists, however, have had good looks and good voices, and have not proceeded very far toward operatic fame. Where Miss Muzio makes herself noticeable over the others is in her power of expression, in the projection of moods in all their varying and shifting aspects. She is an actress and a very fine one.

The term is sadly misused when operatic artists are concerned. Nearly any singer who can move about the stage not too ungracefully and make gesticulations at stated intervals is quite likely to claim credit for his or her powers of acting, when as a matter of fact it may be entirely wrong by all canons of the art. With Miss Muzio it is not wrong. Everything that she does is done with reference to the projection of an idea or an emotion, and it invariably comes with propulsive force. She is expert in the art of coloring her voice to meet the demands of the text. This in itself is a high type of acting. Miss Muzio, however, always manages to do what a great many singing actresses do not, namely, continue singing at all times. No matter what stress of emotion may be under consideration at the time, it is always brought out with an agreeable tone. She has an expressive face and an expressive body. It would seem that she knows all the tricks of the most accomplished acting, and she uses them with supreme intelligence. Not the least element of her charm is her invariable economy of effort.

The result is that old opera-goers about Chicago have been racking their memories back into the period of the nineties to find a comparison for Miss Muzio's *Tosca*. It was a stunning rendition. The performance was abbreviated after the fashion of Ravinia Park performances; it began with the second act, the highly ingenious melodrama of the conflict between *Tosca* and *Scarpia*, and continued after the intermission with the final scene. The one point to cause regret was that Miss Muzio was not seen in the lighter moods of the first act.

As it was, she rather overshadowed everything else in the performance, although she appeared with a forceful *Scarpia* in the person of Leon Rothier and an excellent singer of *Cavaradossi* in Morgan Kingston. Rothier embodied crude energy and cruelty in his rôle. There are nearly as many conceptions of *Scarpia* as there are of *Carmen*; Rothier's is the exact opposite of the suave, polished nobleman, though, in its way perfectly logical and convincing. Kingston shines more as a singer than an actor, not taking the trouble to alter his make-up after the torture scene, and registering excitement mainly by vigor-

ous arm waving, but singing excellently where he could sing.

Rothier as "Basilio"

Rothier made what was nearly his greatest impression of the season so far on the Sunday night before in the comedy rôle. This was as *Don Basilio* in "The Barber of Seville." For once the entire company threw off the inhibiting restraint of too much carefulness, and gave a performance of Rossini's merry opera which was rollicking from beginning to end. Of the members of the cast Rothier, with his lugubrious humor, made one of the greatest hits of the evening. Likewise, his singing of the "Calumny" aria was worth traveling out to Ravinia Park to hear.

It sounded particularly well because this was one of the most satisfactory performances throughout that had occurred since the season opened, less dependent upon the effulgence of a single star than upon the general excellence of the company. Almost without exception the members of the cast freed themselves from the hampering effect of too much carefulness and made the Rossini farce opera what it was meant to be, the best kind of good fun. The cuts were made judiciously, omitting the first scene, commencing with "Largo al factotum," blue-pencilling some of the conversational recitative passages and shortening the finale, thus giving a far more complete view of the opera than if an entire act had been expunged.

Miss Garrison was the *Rosina*, singing "Una voce poco fa" with delightful verve, and winning a great success in the lesson scene by restoring a comparatively antiquated number, the Strauss "Voce di primavera." Francesco Daddi took a full length rôle, that of *Dr. Bartolo*, and made it highly amusing. He is a comedian by nature and he has a thorough acquaintance with all the buffo traditions, interpolating bits of business here and there that made the rôle stand out as a picture. Millo Picco was the *Figaro*, thoroughly reliable if not exceedingly subtle, but carrying the action along in merry mood. The rôle of *Almaviva* was taken by Orville Harrold, with some delightful singing in the serenade of the first act and commendable restraint elsewhere.

"The Tales of Hoffmann" was repeated July 17, with Harrold instead of the announced Salvatore Sciarretti as *Hoffmann*, and Lenore Ferrari, an able and talented young singer, in place of Ruth Miller, whose name appeared on the program. On the following night "Aida" was repeated, with the same cast as sang it on the opening night of the season.

Concerts Prove Attractive

The important concerts of the week were, as before, conducted by Richard Hageman. These occurred on Sunday afternoon and Monday and Friday evenings. On the first of the night performances the soloists were Alexander Zukovsky, violinist and second concert master of the Chicago Symphony Orchestra, and Millo Picco.

On Friday, Bruno Steindel, first 'cellist of the orchestra, and Sophie Braslau appeared. These concerts are among the most agreeable features of the week's programs. Wide selection is made from the lighter class of good music, of which both Mr. Hageman and the Chicago Symphony Orchestra have a wide repertoire, and the different compositions are invariably interpreted in a highly attractive manner. Eric De Lamarter was the organist and choirmaster of his own composition, "A Song of Exile," which was sung at the vesper choral prelude at the Fourth Presbyterian Church on the afternoon of July 14.

Georgene Faulkner, "The Story Lady," told Red Cross stories in the children's program at Ravinia Park on the afternoon of July 18. The soloists of the concert on the following night were Bruno Steindel, first 'cellist of the Chicago Symphony Orchestra, and Graham Marr, baritone of the opera company. Maurice Rosenfeld, pianist, lecturer and critic, has been engaged to deliver a series of thirty lectures on the history of music at the newly organized Chicago Musical Association.

Henri Levy, the eminent pianist and teacher, will leave Chicago the end of July for a vacation in Estes Park.

James Goddard, basso of the Chicago Opera Association, was one of the visitors at the Chicago office of MUSICAL AMERICA during the week. Mr. Goddard has during the summer been donating his services as singer and entertainer in the army and navy camps of the country. He will continue to do so until September, as which time he has been engaged for a professional recital tour under the management of Jules Daiber, which will continue up to the beginning of the opera season.

The Saturday morning recital of the Chicago Musical College, on July 20, the next to the last of the summer, was given by pupils of the piano, violin and vocal departments. Alice Letearte played the Chopin B Minor Scherzo; Dr. E. S. Urbanowicz sang the "Piff, Paff" aria from Meyerbeer's opera, "Les Huguenots"; Anna Mistrofsky played Schumann's "In the Evening" and MacDowell's "Witches' Dance"; Albert Leo Johnson played the first movement of De Beriot's Ninth Concerto for violin; Esther Lynch played Cole's "Legend"; Antoinette Garnes Smythe sang Bishop's "Lo, Hear the Gentle Lark"; Louise Eldridge played Wieniawski's arrangement of Russian airs; Mrs. Edward Polk sang "Regnava nel silenzio" from Donizetti's "Lucia di Lammermoor," and Jane Anderson played Chopin's C Sharp Minor Nocturne and MacDowell's Concert Etude.

A number of Chicago Musical College students have been appointed to professional positions within the past few weeks. Emmett Sheel, vocal pupil of Gustaf Holmquist and in public school music of Harold B. Maryott, has been engaged as music supervisor in Maywood, Ill.; Olga Kargau, pupil of Adolf Muhlmann, has been singing this week at Orchestra Hall with Arthur Dunham's orchestra; Lucy Jacks, pupil of Rudolph Reuter, has been engaged to teach at the Methodist College, Gainesville, Ga.; Violet Gross, another of Mr. Reuter's pupils, has received a similar appointment at Tennessee College, Murfreesboro, Tenn.

In the student-artist day concert at Ravinia Park, July 19, Janet Linn Cobb, violinist, played Vieuxtemps's *Andante*, Op. 19; Mrs. H. H. A. Beach's "La Captive" and Weidig's "Bourrée," and Mabel Lyons, pianist, pupil of Howard Wells, played Chopin's *Ballade*, Op. 47; Leschetizky's "Intermezzo-Scherzando" and MacDowell's Concert Etude.

Tor Van Pyk, one of Cincinnati's tenor artists, was the guest singer at the midsummer program given by the International College on the morning of July 20, singing "I Sing Thee Songs of Araby," by Clay; Dvorak's "Folk Songs" and "E Lucevan le stelle," by Puccini. Following the program came the annual class picnic and yacht ride on Lake Michigan, during which time another guest, Mrs. Jean Dubiel, related some thrilling episodes of her escape from Belgium and other war zones.

Alexander Krauss, one of the first violins of the Chicago Symphony Orchestra, has been added to the faculty of the International College.

EDWARD C. MOORE.

New 'Cello Concerto by Hegar Will Be Played by Son Next Season

ZURICH, SWITZERLAND, June 16.—Friedrich Hegar, former conductor of the orchestral concerts at Zurich, himself an excellent violinist and composer of many celebrated chorus works, has just completed a concerto for 'cello and orchestra, which will have its first performance next season by his son, the 'cellist, Johannes Hegar, at one of the early orchestral concerts in Zurich.

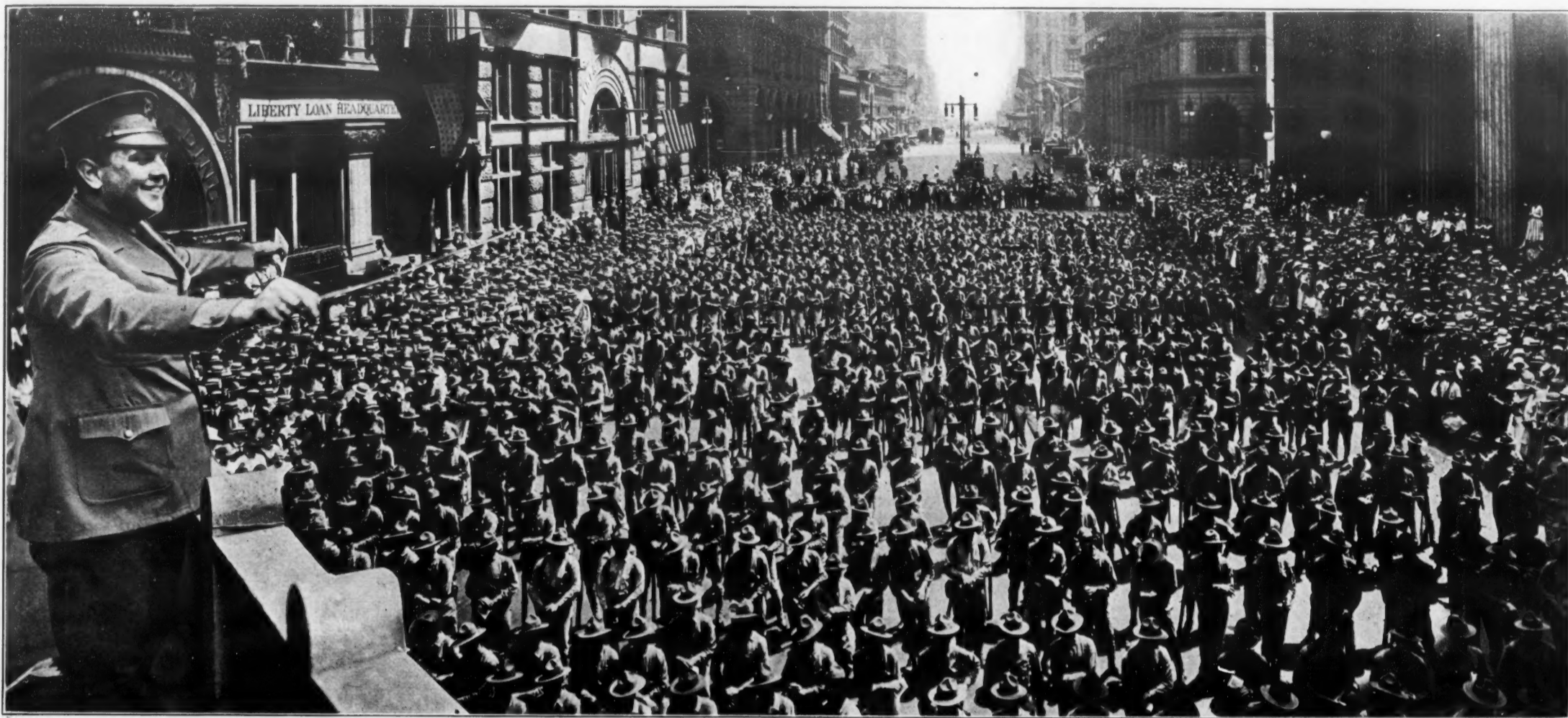
H. H.

Charles N. Drake Planning to Join Y. M. C. A. Entertainers

Charles N. Drake, of the Wolfsohn Musical Bureau, has applied for permission to join the Y. M. C. A. entertainment corps, and hopes soon to receive a favorable answer.

Galli-Curci and Muratore at the Metropolitan in 1919-1920

A report to the effect that Amelita Galli-Curci and Lucien Muratore will both sing at the Metropolitan Opera House during the season 1919-1920 was circulated in New York this week. Mr. Muratore sailed for France last week.



Singing Marching Marines from the League Island Navy Yard, with Civilians Joining In, on the Sidewalks of Philadelphia. Albert N. Hoxie, Song Leader, Is Shown on the Left

TO NATIONALIZE COMMUNITY MUSIC AS WAR MEASURE

[Continued from page 1]

a great deal of public agitation had preceded the event in the newspapers and nothing had been done in the way of direct advertising. But when the marines, marching with the brisk step and driving impression that always characterizes this corps, swung into sight a few squares down Broad Street, observers at the Liberty Statue saw a vast host of men and women following in their wake—and singing, too.

Mr. Hoxie led the men right up to the statue, and before it they formed an imposing rectangle. From the balcony the leader called for a popular song. The enlisted men responded with a vim that sent the shivers up the back of every spectator. In a moment Mr. Hoxie turned to the crowd of more than 10,000 gathered in every available space about the statue.

"Now for the big chorus," he called.

The response was instantaneous. For nearly an hour the singing continued, always supported by the band, and the obvious good nature with which the crowd dispersed was the "proof of the pudding."

Sing at the Movies Now

Virtually all the important motion picture theaters in the center of the city now have their nightly "Liberty Sings." Community gatherings, large and small, are a part of the nightly program. Special choruses are being formed in every section of the city after the pattern of Mr. Hoxie's original Philadelphia Community Chorus, which now bears the distinction of being the first Liberty Chorus in the country. There is every indication, indeed, that the day is not far distant when the Liberty Sing Commission will realize its ambition to place a song on the lips of men wherever and whenever they may gather.

Concerning the methods and effects of the "Liberty Sing," none can speak more fully or more eloquently than Mr. Hoxie. He has been in the forefront of the movement from the beginning. Virtually all the public singing thus far has been directed by him, while the management of bands and orchestras has been under Wassili Leps, who has also given his time and talent liberally to the purposes of the commission. When Hoxie, in his service uniform, appears on the stage of a theater or leaps upon a chair at a public gathering, the people understand. They are instantly ready to sing. Hoxie only looks into their faces and smiles—a smile now almost as famous as Taft's once was—and when his baton is raised a song always floats upon the air.

"When anyone, I don't care who it is, asks me about the Liberty Sings," said Mr. Hoxie, "I always give them one sim-



How Music Helps in Recruiting. Mr. Hoxie Leads Philadelphia Crowds in Singing at the Base of the Liberty Loan Statue of Liberty in South Penn Square. The Recruits for the Marine Corps Are Brought into Public View

ple bit of advice. It is, 'Go hear one.' That is the answer not only to the skeptics, of whom the members of the commission have encountered very few, but to all musicians, music lovers or publicists who sincerely wish to gauge this movement for what it is really worth.

"I have looked into the faces of many kinds of people from many platforms in the last few weeks. I have asked them to sing—merely that, and no more. And by the way that they sang, by the fire that they put into it and the pleased expressions with which they looked at me and at each other afterward, I know, and anyone who has witnessed one of these events knows, that the people are anxious to sing. It is the one logical means of expression for the feelings that are in

them. They must get it out and this is the only way in which they can do it.

"Moreover, I make no apology for the fact that the song booklets that I have issued personally since I began this war work, and those issued by the Liberty Sing Commission, contain the best of the so-called 'popular' songs. Every leader who has had any experience at all with community music knows that this is the only way to approach the problem of planting music in the hearts of the American people and of making it of practical value to them in these times.

"These are the songs they are singing. These are the songs that they know and will sing whether we ask them to or not. And from these songs, with the usual classical airs that are always introduced

from time to time, the people will progress to much larger things."

Evolution of the Community Sing

Mr. Hoxie's confidence on this point is the result of long experience. A few years ago when he began his community singing work he gathered a group of workers in the northeastern section of the city—people without either knowledge of music or training in its practice. He taught them the familiar songs of the day. Late last season this same group of men and women gathered at the Academy of Music for one of the most pleasing community music concerts of the year—and they sang good music

[Continued on page 4]

Musician-Patriots Who Typify Their Countries in the War

Signal Contribution Which Is Being Made to the Great Cause by Mr. and Mrs. Paderewski, McCormack, Muratore, Harry Lauder, Schumann-Heink, Percy Hemus, Sousa and Others—Inspiring Role Played by These Notables, Who Serve with Their Art

By VERA BLOOM

At every great event in these patriotic days the finest men and women of all the Allies meet to inspire the thousands who come to hear them with the high-souled enthusiasm that will win the war. Statesmen, soldiers, diplomats, civil officials and great figures in every walk of life pour out everything they have in the cause. But to the dignity and glory of the musical world I think it can safely be said that some five or six musicians have given more inspiration to those at home, and more happiness to the men at the front and in camp than any other individuals in the world.

And by this I mean apart from their purely musical influence; in several cases aside from singing or playing a single note. That Poland is an independent nation and that its white eagle leads its army into battle shoulder to shoulder with the Allies on the Western front is due to the labors of Paderewski, once only a great pianist, now a great patriot. His fortune shattered, exiled from home, he forgot that he was at the climax of his career, he forgot that his life-work had been interpreting composers in a concert hall and turned to interpreting his people to the world. With Mme. Paderewska he has raised amazing sums of money for his stricken Poland, and from coast to coast he has traveled, proving in impassioned speeches that Poland is, and always has been, heart and soul with France. And on Bastille Day, at Madison Square Garden in New York, when thousands gathered to hear Lord Reading, Charles E. Hughes, Secretary Daniels, Count Celere, the Italian Ambassador, and many others equally notable pay tribute to France through Ambassador Jusserand, it was Paderewski, inspired and ardent, who represented Poland as its greatest son and brought the vast audience, cheering, to its feet. The newest and the smallest Ally stood out in that momentous meeting strong and essential to the war. Long after Paderewski's thunder-chords and charming compositions are forgotten, he will be remembered in his own land and throughout the world as a splendid figure in a great cause.

Although John McCormack has done

TO NATIONALIZE COMMUNITY MUSIC AS WAR MEASURE

[Continued from page 3]

then. From "Over There" to "Messiah"—that is a course traveled by Mr. Hoxie with many bands of community singers, and he has never known it to fail.

"In this whole movement there lies a musical message of the utmost importance," the leader continued. "We have taken community music—its methods, its purposes and its personnel, and applied it to wartime needs. What will be the permanent effects of what we are doing?"

"I believe that the return of peace will have a magnificent effect upon the musical culture of the people. In all our musical experience we have been too passive. We have listened too much and actually practiced too little. When these men and women get together and sing they are actually creating music. Every singer is planting it in his own heart and in the heart of the man next to him. And with the return of peace he will not forget it.

"This is a work of permanent value to the musical culture of America."

his bit in a less stirring way, nevertheless both America and Ireland are proud to claim him as a man who has answered every call of his generous heart. The one concert singer who can practically give an entire season in New York alone and whom the whole country seems never to hear enough, voluntarily gave up his own engagements, and first for the Red Cross, then the Knights of Columbus and finally the Y. M. C. A., toured the entire country and turned in more direct donations than any other single person could hope to do. He has sung at countless benefits besides, sparing his voice not a whit, and the happiest times of all for him must be when he can sing direct to the men in khaki or in blue.

Muratore

Lucien Muratore typifies the gallant spirit of France at every great gathering and for every national cause, with his inspired singing of the "Marseillaise." Either in his own uniform as an officer of the French army or in the significant costume of the composer, Rouget de l'Isle, Muratore's heroic singing of this one song has done more to inspire the ones at home both to "come across" and to "carry on" than any one other appeal. It is really unfortunate that there is no one, either man or woman, who can interpret the "Star-Spangled Banner" in any way to compare with Muratore's "Marseillaise," and it is a pity that when a meeting is to be brought to fever heat, that much as we love France, we must actually depend upon a Frenchman singing the French anthem, because so far no American has come forth who can take his place in achieving a patriotic climax with an American song. If there is a worthy Yankee tenor, it is time for him to come forward now.

Although Harry Lauder has never held a place among the so-called "classical musicians," he stands all over the world as the interpreter of Scotch songs, and the single fact that his name alone can fill the Metropolitan Opera House for a considerable period should give him a niche of his own. Lauder, the man, has been one of the miracles of the war. A few years ago his parsimony, to give it a pretty name, was proverbial. People used to make jokes about his "closeness" as untiringly as they did about Ford cars. And then, suddenly, Lauder's only son fell at the front, and Lauder overnight became a changed man. In a little while tales of his generosity and kindness began to circulate as quickly as the others did before, and his remarkable income as well as his remarkable talent was placed, to the last penny and the last engagement, at the services of the British Government. Since then he has toured the world and in every country has raised huge sums for the war. He has been in the front-line trenches to entertain the "Tom-mies," "Poilus" and "Sammies" who crowd to hear him, and he has written a book called "A Minstrel in France," in which the new Harry Lauder tells his story.

Army's "Singing Mother"

Ernestine Schumann-Heink, once an alien, now an honorary colonel in the United States army, has given up every professional engagement for months past to devote her time to war causes and cheering the boys in camp. Back and forth across the country she goes, with her motherly smile and proud three-starred service pin, forgetting all the "highbrow" music she knew and singing, simply and cozily, though the audience be of thousands, the old songs and the new ballads the boys long to hear. Of all the singers, she is the one who has reached the heart of the army and become a second mother to every boy. And not satisfied with what she has done at home, she is planning to go to France and do in the trenches just what she has done here in camp. Schumann-Heink stands as one of the great women of the war.

There are many musicians who have given up their own careers to be song leaders at the various camps, for it is the soldier who goes singing into battle who will win. The ones, like Albert Spalding, who have left the concert platform for the trenches or the air will be considered as soldiers and not as musicians in the war, although we may hope that they will "come through" with the glory of their great experience making them finer artists than ever before.

What Hemus Is Doing

But among the song leaders Percy Hemus, at the Pelham Naval Training Station, has done wonders with his "buddy-boys," as he calls them. The average American boy is ashamed to sing at all, so when a leader can inspire them to singing both proudly and well, it is a great achievement. Hemus had 1800 of his singing sailors at the great celebration at the Lewisohn Stadium on the Fourth of July and with all the great array of stars everyone was glad to admit that the boys were the real hit of the evening. They stood in endless rows of white, spotlighted against the night, and the hearty, husky young voices went from sentimental songs to a "lick-the-Kaiser" finale with crescendo enthusiasm from the audience. They can cheer themselves straight to victory with singing like that, thanks to Percy Hemus and the other leaders like him.

It is hard to tell which American stands out as our musician in the war, but it would be safe to say that Lieutenant John Philip Sousa comes nearer to it than anyone. Aside from constantly composing new marches to inspire paraders all over the world, besides lending martial atmosphere to the war-films in every theater in the land, he has trained the finest band in the navy at the Great Lakes Training Station. At present he is taking them on tour to raise money for the war, and he has helped at countless benefits this year. Of course, being an active officer in the navy, his time is not his own, and it is remarkable at how many places he can arrange to appear.

These are the big figures who represent music in the war, but all the musicians have given and done their all. It will be a splendid thing look back to, to think that of all the professions the most unassembled and widespread, has, by each part of it doing its utmost, created a memorable whole.

Giorni Plays with Resta Forces at Fort Hamilton, N. Y.

FORT HAMILTON, N. Y., July 20.—The Fifteenth Band, Coast Artillery Corps, conducted by Rocco Resta, gave a concert last night, with Aurelio Giorni, pianist, as assisting soloist. Blending tone quality and splendid rhythmic sense characterized the playing of Mr. Giorni, who gave the first movement of Tchaikovsky's Concerto for Piano, No. 1. To the enthusiastic applause which followed his number, Mr. Giorni responded with Paderewski's "Legende," Tchaikovsky's "Meditation" and Sinding's "Gobelin." Mr. Resta's conducting was spirited and precise, a combination which brought excellent response from the musicians in their playing of Tobani's Fantasia, "The Opera Mirror"; Tchaikovsky's "Marche Slav" and Emilie Frances Bauer's "Our Flag in France," which was cheered by the men. A clarinet solo was given by Ejnar E. Frigga, first class musician, with Mr. Giorni giving a fine accompaniment.

Eddy Brown to Tour Far West

Louison Charlton has booked Eddy Brown for a tour of the Pacific Coast and Northwest, a step that involves a somewhat sudden change in the violinist's plans for his appearances in the East. The violinist was engaged as soloist for a tour with the Miniature Philharmonic, but the Western engagements will make this arrangement impossible. Mr. Brown is spending his summer in Jefferson Valley, Westchester County, N. Y. A new automobile is now competing for attention with his violin and much of his time is devoted to motoring through the countryside. Mr. Brown will go to the Pacific Coast early in November.

Cadman Work Played by Victor Herbert's Orchestra

Victor Herbert's orchestra, playing at Willow Grove Park, near Philadelphia, recently presented successfully "Wah Wah Taysee," by Charles Wakefield Cadman. The orchestral arrangement used by Mr. Herbert on this occasion was made by Harold Sanford, one of the first violins of the orchestra.

ST. LOUIS UNION DROPS SEVEN ALIENS

All-American Movement Begun by Musicians—More Soloists for the Symphony

The local branch of the Musicians' Union took action this week in suspending from membership seven of its members who were aliens. Among these, perhaps the most important was Max Steindel, member of that noted musical family, who occupies the first 'cellist chair in the Symphony Orchestra. In explaining this action, the union declared that it was to be "all-American" and engagements would not be given to aliens.

Just what will be done in the matter has not been decided, as it will affect several musicians who are now playing under contract. It is reported that the action will be taken before the national branch for a final decision.

Manager Gaines of the Symphony Society, just before leaving for a week's encampment with the First Regiment of Missouri Home Guards, of which he is a member, gave out another announcement of soloists for next season. In addition to those already announced two weeks ago, there has been added an appearance of Henri Casadesus, the distinguished French artist, who will play the violoncelle in conjunction with the orchestra. Mme. Julia Claussen, contralto; Rudolph Ganz, pianist, and Max Rosen, violinist, have also been engaged. This makes eight soloists engaged to date. Subscriptions have been coming in thick and fast and it appears now that they will surpass all former years.

Word was received in St. Louis this week of the marriage of Stella DeMette, the contralto, of this city, to Francesco Lazzaro, concertmaster of the San Carlo Opera Co. Miss DeMette has been appearing with that organization all during the past season in principal rôles and will again do them next year. She met her husband in 1906 while studying vocal music in the Academy of Music in Milan. She made her debut in 1910 in Genoa, and has appeared at many places in this country. She is a native of this city and will keep her maiden name for stage purposes.

Elizabeth Cueny, the local concert manager, is at present touring in California. She went accompanied by her sister, Alma Cueny, as delegate to the National Advertising convention in San Francisco on July 7-11. She is president of the St. Louis Women's Advertising Club and was chosen to represent the club at the annual convention. While away, Miss Cueny will visit the coast cities and see the various managers en route. H. W. C.

Series of Summer Band Concerts for Lima, Ohio

LIMA, OHIO, July 20.—A sum sufficient to guarantee a summer season of band concerts at the City Park has been raised through the work of the Chamber of Commerce and private citizens. Joseph N. DuPere, who recently organized the Liberty Band, is arranging a series of programs for Sunday afternoons. The first one, presented in two parts, included special arrangements of excerpts from Mascagni's "Cavalleria Rusticana," "March Religioso," Chambers; solos by Lois Hoffman, soprano, and Fred Calvert, baritone, accompanied by the band. In a second part were popular pieces by Schultz, Hirsch, Barnard and numbers by the baritone soloist, Louis Moebus. As the season advances, it is expected to present a great community "sing" or a series of them. Several of the large manufacturing plants, employing 2000 and 3000 persons are arranging to cooperate in the "sings." H. E. H.

Esther Dale's War Work Takes Her to Many Camps

Esther E. Dale, soprano, has been doing splendid work in various camps during the summer. She sang three times in two days recently at the Portsmouth Naval Prison, also in naval stations of the Boston district. She will be heard in many New England camps shortly under the auspices of the Fosdick Commission.

Walter L. Bogert, New York vocal teacher, has sent his greetings to MUSICAL AMERICA from Tadousac, Quebec, on the picturesque Saguenay River.

A DAY WITH MATZENAUER IN THE ADIRONDACKS



Margaret Matzenauer, the Dramatic Soprano, at Her Summer Home on Schroon Lake. With Her in Photographs No. 4 and 5 Is Frank La Forge, the Composer-Pianist, Who Will Again Be Associated with the Noted Singer During Her Forthcoming Tour. Adrienne, Mme. Matzenauer's Daughter, Is Shown in Picture No. 3

IF one were a stickler for accuracy in titles one wouldn't call these pictures "A Day with Matzenauer in the Adirondacks," because they represent a visit of only three hours. The fact of the matter is you can't stay a whole day at Mme. Matzenauer's summer home unless you remain for the next day, because the kind of train service that obtains won't let you. You can arrive at 11 A. M., and you must leave at 2 P. M. Otherwise

you miss the one and only train that gets you back to civilization.

"I admit it's very inconvenient," Mme. Matzenauer confessed to a visitor last week. "But then it has its advantages, too. You see I am here for absolute rest and study. That means very little entertaining."

Swimming, automobilizing, fishing and walking are the principal products of a vacation at Schroon Lake. The prima donna indulges liberally in all of them.

Her life is delightfully primitive and she appears to enjoy it with all her heart. Adrienne, her four-and-a-half-year-old daughter, joins with her mother in the care-free life of the mountains. The youngster showed the visitor how well she could sing the "Star-Spangled Banner" in English and "The Marseillaise" in French.

The most exciting thing that has occurred to the prima donna during her stay in the Adirondacks was her experience being chased by a real live bull.

This necessitated a lightning-like surmounting of a six-foot wire fence, which the singer blushingly admitted had been accomplished with considerable dexterity and speed.

Mme. Matzenauer will be busy with concert engagements until the first of the year, when she rejoins the Metropolitan Opera Company. Leopold Stokowski has arranged some orchestral accompaniments to a group of songs by Grieg which she will present with the Philadelphia Orchestra.

Maud Powell, an Inspiring Study in Americanism

TO BE THOROUGHLY AMERICAN in birth, instinct and early training; to be cosmopolitan in musical study, in development of art-life and in the acclaiming of one by differing races; and then, in the fullness of a career which has crowned her womanhood with laurels, to be able and willing to give generously, almost unreservedly, of her art to the service of that country which hails her as one of its most distinguished daughters; these features have marked Maud Powell's artistic life.

From the days when, as a little girl of nine, she played in the Chicago suburbs as a child prodigy, to those when, a thoroughly trained musician, she delighted royalty, Miss Powell has consistently kept her art at a high standard. Nothing else would have enabled her so thoroughly to vanquish the difficulties which beset the great artist, and more especially the woman artist. In the struggle for success her aim has been a consistently high one; her ideal consistently free from the taint of commercialism.

Perhaps it is this idealism, which has permeated her art for years, which has given it that hauntingly wistful quality which characterizes it. Perhaps, too, it accounts for the intensity with which, during the past year, Miss Powell has given of herself in music for the fighting men of her country.

A casual glance over the record of the many recitals for Red Cross and for camps which this artist at the very zenith

of her powers has given so generously, impresses one with a self-devotion which, even in the fine showing made by America's artists, born and adopted citizens, since the outbreak of the war, is rare indeed.

MacDowell Symphony Gives Final Concert of Mayor Hylan's Series

The last park concert in the series of Mayor Hylan's People's Concerts, arranged by Philip Berolzheimer, was given in Washington Square Park, New York, on Wednesday evening, July 17, by the MacDowell Symphony Orchestra, Ira Jacobs, conductor. Opening with the "Star-Spangled Banner," the orchestra performed Weber's "Oberon" Overture, Schubert's "Unfinished" Symphony and compositions by Mendelssohn, De-

libes, Suppé, Massenet and Edward German, closing with the "Stars and Stripes Forever," by Sousa. While the concert was in progress it began to rain, but the audience remained standing under their umbrellas and under the trees throughout the concert. Mr. Jacobs was enthusiastically applauded after each number.

John H. Bacon Goes to France

John H. Bacon, for many years prominent in the musical managerial business in New York, was scheduled to leave this week for France, where he will become a secretary of one of the Y. M. C. A. huts. Mr. Bacon has for the last fifteen years been associated with Loudon Charlton in Carnegie Hall. Previously he had been in the United States Consular service in China.

Mme. Paderewski Gives Diplomas to Thirty-seven Polish Nurses

The first division of Polish White Cross nurses for the Polish National Army received their diplomas at Washington Irving High School, New York, on July 16. Mme. Helena Paderewski, Ignace Paderewski and other National leaders were among the speakers. The nurses, who number thirty-seven, and who will sail shortly for overseas service, have completed intensive training in New York hospitals. Mme. Paderewski, who is the president of the Polish White Cross, presented the diplomas.

American Soldiers Sing Way to Victory in Marne Battle

"The fine conduct and high spirits of the Americans, who sang as they crossed marshes and rivers with water up to their shoulders, have elicited the admiration and applause of all," says a despatch from Paris on July 21 describing the conduct of our men during the second Marne battle.

ALLIED SONG FESTIVAL THRILLS CHAUTAUQUA

Alfred Hallam Leads Musical Features of Unique Spectacle in Amphitheater—4000 Join in Community Singing

CHAUTAUQUA, N. Y., July 22.—One of the most spectacular events ever staged at Chautauqua was the Allied Song Festival. The event was divided into three parts: tableaux and Community Sing on College Hill, Plaza retreat and presentation of the Allied Flags.

The tableaux were in charge of Mrs. Ida B. Cole, secretary of the C. L. S. C., and were living "war posters," interspersed with community singing, led by Alfred Hallam, accompanied by the Chautauqua Band. At the conclusion of the interesting exercises on College Hill, a procession was formed and marched to the Plaza in the following order: the band, led by Henry Vincent; the twenty-one flags of the Allies, carried by the khaki-clad ladies from the National Service School, followed by the Junior Choir, the Chautauqua Choir and the guests. The band halted in front of the Colonnade, while the color bearers of the Allied flags formed two lines, one on each side of the flagpole. Sergt. L. H. Kohler of Washington, D. C., marched between the two lines and sounded the retreat. As the thrilling strains of the National Anthem floated to our ears the flag came down slowly; but as the sun goes down, always to rise again. The glorious emblem of liberty never touched the ground, symbolic of the purpose of all Americans, that she never shall go down in defeat.

The concluding number of this thrilling trilogy, the presentation of the Allied flags, was staged in the Amphitheater. As Sousa's "Stars and Stripes



American Soloists at the Allied Song Festival at Chautauqua, N. Y. Left to Right: Norman Arnold, Tenor; Rosalie Miller, Soprano; Margaret Abbott, Contralto, and Hartridge Whipp, Baritone

Forever" was played by the band, orchestra and organ, the flags were carried through the aisles of the huge Amphitheater amid tumultuous applause. The order of their presentation was announced by President Arthur Bestor. The bearers came forward, four abreast, the combined choirs singing the national hymns of the nations represented. When little Belgium came on unaccompanied, a thunderous applause burst from the four thousand persons. But enthusiasm reached its height and pandemonium reigned when Old Glory proudly took its place at the front among the Allied nations. During the community sing which

followed, the flags were placed in their permanent positions, eleven on each side of the organ.

The first of a series of four violin recitals to be given by Sol Marcossion, head of the school of violin playing, occurred on the 16th. The program was made up from the old-line classics of the seventeenth and eighteenth centuries. The accompaniments were sympathetically played by Mrs. Sol Marcossion, who is an expert pianist. Mr. Marcossion displayed wonderful musicianship in the performance of this difficult program. He fully understands the mechanics of his instrument and there is a suppleness and

Quartet of American Singers, Norman Arnold, Rosalie Miller, Margaret Abbott and Hartridge Whipp, Gives Artistic Interest to Event

wizardry to his bow arm that is positively astounding.

An operatic concert was given under the direction of Alfred Hallam on the 17th. The program included many of the familiar numbers from opera, such as "The Tales of Hoffmann," Offenbach; "Sextet" from "Lucia"; "Soldiers' Chorus" from "Faust," and excerpts from Friml's "Firefly."

The solo parts were sung by Rosalie Miller, soprano; Margaret Abbott, contralto; Norman Arnold, tenor, and Hartridge Whipp, baritone. It is indeed difficult to find a quartet so well balanced and so serious in their art. They all sing with the assurance of veterans and their ensemble attains a perfection at times which would do credit to many quartets of long and diligent rehearsing together.

Four members of the summer school faculty were heard in recital on Friday night, the 19th. Sol Marcossion, violin; Ernest Hutcheson, piano; Horatio Connell, voice, and Arthur Shattuck, accompanist. Comment on such artists as these would be superfluous. Suffice it to say that they maintained their high standard of artistry and were unusually well received.

Henry B. Vincent gave an organ recital in the Amphitheater on Friday afternoon at 5 o'clock. The organ in this large assembly hall is such a magnificent instrument and Mr. Vincent such a splendid organist, that these recitals are much enjoyed. The program included a number which is not often heard but is one that is a very clever novelty for organ, the Stoughton "Persian Suite." Its originality gives the organist a wonderful opportunity to exercise his ingenuity.

R. D. S.

SOME OF THE PRINCIPALS IN ST. LOUIS PAGEANT



Some of the Principal Factors in the Big Municipal Pageant Given in St. Louis on July 4, 5 and 6, in the Open Air Theater at Forest Park.

Photo by Schretter

"FIGHTING FOR FREEDOM" was the name of the monster pageant which thrilled all St. Louis early this month. The musical setting of the entire performance was prepared by a committee headed by Ernest R. Kroeger, and the action of the drama was accompanied by a fifty-piece band. The pageant was

divided into two parts, the first of which depicted the struggles of Democracy against Autocracy through various stages up to the Civil War in this country; while the second part was "The Drawing of the Sword," by Thomas Wood Stevens, with incidental music arranged and composed by Mr. Kroeger. About 600 took part in the productions.



Dear MUSICAL AMERICA:

One of the beneficial results of the war will be that it will take the musicians out of music.

By that I mean that the average musician, music teacher, singer, player, composer, are all so immersed in their art, in their work, that they have little concern for anything outside, and so most of them do not know, and for that matter few of them care, as to the happenings in the great world about them. The war, however, is changing all that.

Do you realize that most musicians and music teachers barely read a daily paper, except they hope, perchance, it may contain some notice, and a favorable one, of course, of their activities. They all live in a world of their own. Many of them, as I have told you before, do not even know music in the broad sense. They know it only as it comes to them for their special work or for their special instrument. Now, however, they are really beginning to realize that things are happening about them. And as what is happening about them is affecting them pretty seriously, they are sitting up and taking notice. They have found out that there is a war on, and they are wondering how long it will last and what is going to happen when it ends, and how they will be individually affected, and perhaps how soon they can forget all about it and go back to the land of dreams and work and worry about engagements, and pupils, all of which are incidentally mixed up with having to pay rent and buy food, and perhaps look after wife and children—occasionally—if they have any, when they happen to think about them, and so are reminded by stern necessity that there are other things but the divine art that they so faithfully serve.

To all such I commend a reading of President Wilson's notable address made on the Fourth of July at Mount Vernon. This address differs from any of its kind ever previously delivered, because in it the President made it clear that, speaking for this country and its over a hundred millions of people, he laid down the proposition that it is our inestimable privilege, in concert with men of other nations, to fight not only to make the liberties of America secure, but the liberties of every other people as well.

Contrast this broad and noble statement with the various pronouncements that have come from the Teuton peoples through all kinds of semi-official statements, through the various sources they know so well how to use, and in which they declare what the German people want, demand and propose to have, irrespective of how it may affect other nationalities, their rights and interests.

Then take the President's further declaration, that the main ends for which we are striving may be summed up in a single sentence, to the effect, as he said, that what we seek is reign of law, based upon the consent of the governed and sustained by the organized opinion of mankind.

And it will not be amiss if the musicians and music teachers pay particular attention to the last sentence in the President's address, namely, that

"The blinded rulers of Prussia have roused forces they know little of—forces which once roused can never be crushed to earth again; for they have at their

heart an inspiration and a purpose which are deathless and of the very stuff of triumph."

Now if that declaration means anything, and it has already been acclaimed by the press here and in Europe as fundamental and final, it means that there never can be any peace till the issue has been fought out to a finish. And that, with the present disposition of the German people, and certainly of their rulers, means that there can be no settlement of the issue till Germany and Austria have a government in whose honor, integrity and word the American people and their Allies can place implicit confidence. And if that means anything, it means the complete overthrow of the Hohenzollern and Hapsburg dynasties, the establishment of a constitutional, democratic form of government in Germany and Austria, and the elimination for all time of the influence of the Junkers and of militarist domination by an autocratic, privileged few who have been able under existing conditions to doom millions to slaughter and deluge the world in blood and misery.

From all this it logically follows that before this can be accomplished it will take some time, and that will mean a further period of strain and struggle and sacrifice, for the end is not yet.

* * *

Did you ever hear of the Roulands? If you did not, it is about time you did.

Orlando Rouland, the head of the house, is a painter (especially of portraits) of great distinction. I remember seeing in his fine studio on West Fifty-seventh Street a portrait of the late William Winter, the noted dramatic critic of the New York Tribune for a generation. It had him to the life, as we all knew that amiable, talented and scrupulously honorable writer for the press, who had only one fault, that is, he never could see any fault in those he loved, and they were many, including Joseph Jefferson, the great comedian of a time just passed.

His wife, Mrs. Rouland, is also a conspicuous character in the life of New York, though she is conspicuous by what she does rather than by any appearance before the public or in the limelight. The pair of them are among those quiet, modest, retiring, unobtrusive people who do any amount of good, *sub rosa*. It is they, I believe, who are largely responsible for that "Tree of Light" which has entranced so many every Christmas Eve in Madison Square.

And now they are interested in a work which should commend itself particularly to your readers. And what do you suppose that is?

Knowing that "our boys" in the trenches and the sailors in the fleets have much need of music and are very fond of it, but at the same time are without the necessary musical instruments, they have issued an appeal for all those who have instruments to spare to send them in, when they will be put in condition and duly forwarded "Over There."

And who do you suppose are the people who, when these instruments are sent in, put them into condition without any cost whatever, just as a matter of patriotism and public spirit? Why, the old and distinguished music house of Charles H. Ditson & Co. of New York, a branch of the great, venerable Oliver Ditson Music Publishing House of Boston, whose origin goes way back and is associated not only with the publication in this country of the first classics from abroad, but prides itself particularly that it was the first concern to take up the American composer, and particularly the American woman composer.

Interested in this work, which has already done wonders, is one of our great and enterprising daily papers, to wit, the New York World, which has given publicity to this fine and altruistic scheme. So if any of your people have got an old piano, or a fiddle, or a guitar, or a mandolin, or a talking machine, why just send it to Mr. Rouland, 130 West Fifty-seventh Street, New York, tagged with the name of the donor, and it will be put in order by the good Ditson people and immediately sent on to some sailor or soldier whose application is on file.

And to give you an idea what this means, let me quote only a few words from one of the many letters that have come in from our boys away from home, who are risking their lives for us. Says the writer:

"We left New York last December and are now stationed in tropical waters about three thousand miles from the States, where the musical instruments popular in America are as scarce as free tickets to the Metropolitan Opera House. We can use anything from a tenement house piano to a mouth organ. We have violinists, pianists, saxophone players, guitarists, mandolinists, cornetists, and other 'ists' which are far too numerous

to mention. So if you have something which you would like to send us, please do, as we certainly would appreciate it very much."

Many of the instruments which have been thus supplied by kindly people are sent to the hospitals, especially for the men who have been blinded in battle. Do you know that the first American to be blinded was a violinist, and he received a violin donated by a daughter of General du Barry?

Naturally, some of the professionals have already been only too quick to respond to the appeal. So I was not surprised to hear that Gus Thomas, the noted playwright, has given a fine instrument. Frances Starr presented the guitar she used in playing the accompaniment to "Careless Heart," a song in "Rose of the Rancho," which she wants to be given to an aviator. Fancy a man up in the sky bombing the Huns to the music of his guitar. Carol Beckwith, the artist, has also sent a guitar.

Did you know that there are 600 men in the hospitals at Ellis Island, and they have only one ukulele? They want to organize a jazz band. In another place 800 coast guards have only two violins. The 500 men at Ellis Island and the New York Naval Detention Camp have only one piano. A poor young fellow, an aviator, who fell in Texas and is now in a hospital, has been made happy with a mandolin. He came to Mr. Rouland's studio on crutches, selected the instrument and with it gave a party for the other sick and wounded.

A man at Spartanburg has written: "This is the most desolate camp in the country. We cannot go to town except Saturdays and Sundays, and then we don't want to go. We would like to get the band going as soon as possible. Would appreciate anything in the way of a musical instrument."

And there you are. No doubt the response will be so great when the need becomes known through the country that our good friend Rouland's studio will become a storehouse, and he and his lovely wife will be camping on the roof, which will not be very convenient, considering the condition of the weather this summer.

By the bye, if you want to know what musical instruments mean to the boys "over there," did you read how Lieut.-Col. Thomas Stanyan of the Salvation Army, who recently returned to this country from the French front, where he had gone on a special mission, told that Commandant Hughes of the Salvation Army was in a dugout playing a phonograph for a gun crew, when the Boche artillery opened up. Orders were sent to the crew to serve their gun. As the men rushed from the dugout they shouted to Hughes to bring the phonograph along, and the latter did so. And while the six men in the crew pointed and fired the gun, Hughes ground out popular airs on the machine, which he rested on a tree stump.

And to give you an idea of the situation, let me add that while the concert was on and the gun was being fired, a gas shell caused the men to seek shelter. One of the number was gassed, and Hughes was sent for help. The Salvation Army man ran into heavier clouds and was himself gassed. He is now in a field hospital.

* * *

The death is announced of Alfred Mildenberg, well known in the musical world as a composer and musician, who died at a New York hospital a few days ago. He composed a number of operas, light operas, piano pieces, songs. His most notable work was a grand opera, "Michaelo," based on the life of Michael Angelo. This was produced by the Vienna Royal Opera Company and opera companies in Prague and Budapest. I believe it was the first opera of its kind composed by an American and recognized by European producers.

Mildenberg came into considerable notoriety at the time, you remember, when the New York Metropolitan Opera Company offered a prize of \$10,000 for an opera by an American composer, which was to be submitted to a number of judges. Mildenberg sent in his composition, which was not successful, but when it was returned to him it was found to be incomplete. Mildenberg claimed that his composition had never been submitted to the judges in its entirety, and so sued the opera company for damages, and I believe tried to hold up the award. Some litigation resulted, I forget now exactly how the matter ended, but it made quite a stir at the time. The opera company, I believe, took the ground that they had exercised all proper caution in sending the manuscripts that had been submitted to the judges, with whom the responsibility then rested for the safe transference of the various compositions.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 135



Riccardo Martin, as "Canio"—a winner of new triumphs in Pittsburgh and Philadelphia

Of late years Mildenberg has occupied an important position as dean of music at Meredith College, Raleigh, N. C.

He was a man of unquestioned ability and energy. He deserves a foremost place in the story of the rise and struggle of the American composer for recognition. He had a hard fight and could claim with justice that his work, like that of other Americans, had a better chance of recognition abroad than it had right here at home.

He was not far wrong, was he?

* * *

Reports are coming in from the various summer resorts of the arrival of noted musicians. Among them is a story sent to the press from Lake Placid, which while announcing the arrival of a number of musical notables, adds that the guests at the hotels have made a united demand that music of Teutonic origin be omitted from the various orchestral and musical entertainments given there.

At Lake Placid Victor Herbert, the well-known musician and composer, has his summer home. Marcella Sembrich has a cottage there, too. Frieda Hempel, now Mrs. W. B. Kahn, is spending her honeymoon there with her husband. George Hamlin, the well-known tenor, also has a summer home at Placid, and last, but by no means least, there has arrived at Schroon Lake Mme. Matzenauer of the Metropolitan Opera Company. Her father and mother and her charming little daughter are with her.

The great singers are beginning to find out that the dry air of the mountains, particularly of the Adirondacks, is good for the voice, as well as the constitution, though from all reports they have been having weeks of incessant rain.

Two summers ago, the young tenors of the Metropolitan, Luca Botta and Martinelli, were at Long Lake. Alas, Botta has passed away, and the cottage he inhabited was burned down not long after his death.

* * *

A story in the press reminds me of a tragedy in which a pretty chorus girl in one of the musical comedies played a leading rôle. She was bright, she was pretty, she was well formed. But she had not voice enough to shine, so she was in the chorus. Thus, in due time, she met one of the *jeunesse dorée*, the typical, nice looking, easy going, pleasure loving scion of an old New York family, who had more money than wit and who fell desperately in love with her. Being a girl of some character and brains enough not to want to throw herself away for the easy life of the Great White Way, she placed frankly before her sweetheart, while admitting her affection, for him, the alternative—either to make her his wife or to be the one to launch her on the downward path. The young fellow, having character, chose matrimony, but had not the courage to make his marriage known to his family.

Then the war came and he went to the front, leaving his young bride, who soon after became a mother. And the next they knew he had been killed in

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

the front line in a brave charge made by his regiment. He wrote an appeal from the hospital to his family. The shock of his death, however, was not sufficient to turn the hearts of the father and mother, who were in what is called "society." But there was one person who took charge of the young widow and her baby and gave them a home. And pray, who do you suppose that was? Perhaps you will say some former sweetheart of the chorus girl; some college friend of the young soldier? Not a bit of it. The person who took care of that chorus girl bride and her baby was the old grandmother of the young soldier, a woman of the people, whose husband had left her in fairly comfortable circumstances and whose heart warmed to the child of the lad she had nursed on her knee.

* * *

It is more profitable and easier to monkey with the buzz saw, as they call it, than to try to put one over on one of the city fathers. Incidentally, however, the result will be a city ordinance which may do something to put a restraint upon that awful music which we hear in the cabarets and other places at night, when decent people are compelled to seek not the cup that cheers, but something to eat, because they are hungry, and who object to paying four prices for a small portion because the expenses of the cabaret and the musicians have to be met.

Now the way of it was thus: It seems that Alderman Thomas W. Farley went out the other evening with some friends. But let me quote from the account in the *Evening World* of what happened.

"Mr. Farley," says the facetious reporter, "who lives over in East Sixty-fifth Street, where a guy can eat a plate of corned beef and cabbage without the help of a jazz band and toss a couple of schooners into himself without doing a bunny hug to work up a thirst, and so eats without a flock of chorus girls making so much noise that even the best soup in the world has no chance to make itself heard, admitted to newspapermen that the idea that cabarets needed a bit of legislation first entered his mind when fourteen 'bucks'—in other words, dollars—left his pockets to pay for three rounds of drinks and a tip to the waiter."

The result of the extortionate charge for the three rounds of drinks for himself and his friends—and, incidentally, let me say that the Alderman was careful to inform the reporters that he himself only drank water, and that there was no wine, commonly called champagne—was that the Alderman went home and dashed off a proposed ordinance that would put cabarets under the law that applies to theaters, and this ordinance went to the Committee on General Welfare of the Board of Aldermen.

At the hearing before the Aldermen there appeared representatives of all the leading cabarets, headed by their lawyer, William H. Hirst. In the course of the discussion it seems the inside family history of the word "cabaret" came out. Incidental to that, Lawyer Hirst said he was sure that "chanson" was the original word, and that it came in from France by way of San Francisco, where it was called "cabaret."

"A 'chanson,'" Mr. Hirst explained, "is a place where singing may be heard, and that is all a cabaret is."

I do not wish to get into a verbal or legal argument with the distinguished attorney, but I have always understood that "chanson" meant a song, or a popular song, or a folk song.

Unfortunately, at the hearing Mr. Hirst did not explain why the cabaret came from France by way of San Francisco, except it wanted to see the rest of the world before it got here.

During the hearing before the Aldermen a number of patriotic speeches were made in behalf of the cabarets, including one from Lawyer Hirst, in which he said New York would not occupy the proud place it does, as the first city of the country, unless it was for the restaurants, and that the restaurants would not be in existence if it was not for the cabarets and their music. All of which was crowned by an outburst from a cabaret proprietor, who insisted that the cabaret was one of the principal means to arouse patriotism and so win the war and crush the Kaiser.

After the hearing Alderman Farley told how it all happened. Said he:

"I was going to a wake on Staten Island with four friends. We dropped into Rector's for a drink. We had three

Italian Music Dominates London's Week

Madeline Collins Scores in Her Opera and Concert Debuts—Holbrooke Gives His New Work with London String Quartet—South African Lass Wins Piatti Prize as 'Cellist

Bureau of Musical America,
12, Nottingham Place,
London, W. 1, July 1, 1918.

MIDSUMMER has come and nearly gone; yet music flourishes in one's midst and opera is ever with us. This week's interesting events have been the performance of Verdi's "Requiem" in the Queen's Hall, the concert of George Fergusson and Arthur Williams, lately released from Germany, and the two successful debuts of Madeline Collins as Juliet and at a vocal recital in Wigmore Hall.

The Drury Lane Opera was chiefly occupied with repetitions, with the exception of Wednesday evening, when "Romeo and Juliet" was given to celebrate the Gounod centenary and also to serve as a vehicle to introduce Madeline Collins, a young Australian coloratura singer of the highest promise. Possessing a singularly sweet voice of exceptional range, with all the advantages of youth and beauty, she made a wonderfully appealing daughter of the Capulets. Her dramatic gifts indeed are so marked that her appearance in a heavier rôle is looked for with interest. Webster Millar was again an excellent Romeo, but on this occasion suffered from influenza; the Mercutio was Herbert Langley; Tybalt, Frederick Blamey; Stephano, Clytie Hine, and the Friar, Lawrence Robert Radford. The performance was a notable one for all concerned.

On Saturday, at the Wigmore Hall, Madeline Collins made her concert debut, confirming the good opinions she had earned in opera. Her program was interesting and well chosen. She was particularly successful in "Cloths of Heaven," by Thomas F. Dunhill, and "Tis Spring! and All the World's Aglow," by Ellen Tuckfield—both beautiful new songs.

The first of the fourteenth season of

rounds. First there were four cocktails and a ginger ale—ginger ale for me. Second, there were three cocktails, a water and a cigar—water for me. Third, there were three cocktails and a water—water for me. As a member of the City Administration, naturally I was expected to pay. We called for the check. It was \$13. I had only \$14 in my jeans. I gave the waiter the bankroll, and he acted as if he thought it wasn't enough. I was very much embarrassed. That is why I drafted the ordinance. Fourteen dollars for three rounds of drinks. Think of it!"

At any rate, if the Alderman lost "all he had in his jeans," it will be a small price to pay if it should result in a city ordinance, and that city ordinance abolishes the cabaret, which is one of the greatest nuisances ever inflicted upon those decent, ordinary mortals, like myself, who are not afflicted with a constant thirst, but occasionally, after the opera or a concert, do want to eat, without the aid of a jazz band of negroes, a voiceless comedian and a very much décolleté chorus—all of which goes into the bill—says

Your
MEPHISTO.

Lima, Ohio, Gives Music a Place in Its Public School Curriculum

LIMA, OHIO, July 20.—At the initial August meeting of the Board of Education of this city Supt. J. C. Collins of the public schools, and Supervisor of Music Mark Evans will offer several titles for the selection of a text-book on music to take the place of the one recently discontinued. The former text-book was known as "The Model Course" and has been in use in the Lima schools for twenty-two years. It is considered an interesting exhibit of German propaganda, full of Teutonic thoughts and written apparently to convert the United States to German music ideals. Although music is taught in the Lima schools and Mr. Evans has several very fine organizations of vocal and instrumental performers in the student body,

"Pops" was given in Æolian Hall on Saturday by the London String Quartet, the soloist being Joseph Holbrooke, whose new work (a) "Bronwen's Songs," (b) "The Coward's Exit" and (c) "Come Not When I Am Dead," had its first performance. It is for voice, string quartet and piano. Vivian Stuart took the vocal part. The concert opened with the Beethoven Quartet for Strings in C and ended with the Debussy Quartet in G Minor.

Dorothea Webb, an attractive and gifted young artist, gave a vocal recital in Æolian Hall on Wednesday last, when her beautiful voice and excellent diction made all her efforts most enjoyable. Some Elizabethan love songs, arranged by Frederick Keel, were gems. The program also included a group of French and a number of English songs.

Verdi Requiem Impressively Given

The festival of Italian symphonic music which has been organized by Isidor de Lara in aid of the Italian Red Cross, ended yesterday with a performance of Verdi's "Requiem." The soloists were Agnes Nicholls, Ethel Peake, Alfred Heather and Frederick Ranalow, with the Alexandra Palace Choir under Dr. Allen Gill and the Philharmonic Orchestra under Sir Thomas Beecham. A most beautiful and impressive performance was given.

The program for the Palladium last week was an attractive one. Max Darewski, pianist, conductor and composer, appeared in excerpts from his repertoire. Also, there was Helen Morey, a young singer of more than usual vocal and dramatic talent.

Edwin Evans gave the penultimate of his lecture-concerts on Friday afternoon, the subject being "Modern Italian Music," a particularly interesting one just now, and ably treated. The illustrations were vocal and beautifully sung by Stroesco. The attendance was not what one would have wished to see, but then this and the fact that we had four or five Wagner performances at Drury Lane and that these are always the best filled, only goes to show that the musical public of London does not regard music seriously. In the U. S. A. Edwin Evans would speak to crowded houses everywhere.

up to the present time music has had to get a place or period, in neutral time, usually at the noon hour. Now the five periods will be increased to six, giving music a place and leading to an arrangement ultimately for the desired credits.

H. E. H.

Abingdon (Ill.) Director of Music Will Go with Y. M. C. A. Overseas

ABINGDON, ILL., July 20.—Samuel B. Garton, tenor soloist and director of the Conservatory of Music at Hedding College, Abingdon, has resigned his position and will shortly sail for France, where he will be engaged in Y. M. C. A. war work. Under the direction of Mr. Garton the enrolment at Hedding College more than doubled and he has established there an excellent artist course.

Oregon Music Teachers Hear Works of Members

PORTLAND, ORE., July 15.—At the last meeting of the Oregon Music Teachers' Association the program was a special treat. Sergt. Edward Ballantine, pianist and composer; Mrs. Ballantine, 'cellist, and Charles Young, violinist, furnished the numbers. Sergt. Ballantine played three of his own compositions: "Hillcrest," "Morning" and "Peter Pan." George Wilbur Reed presided at the meeting. A benefit concert was given in St. David's Episcopal parish house last Wednesday by Beth Groves Young, soprano; Winifred Forbes, violinist, and Abby Whiteside, pianist. Pupils' recitals of the week were those of Mrs. Ella Connell Jesse, piano, and Elsie Lewis, violin.

A. B.

Hiram Tuttle, the Tacoma baritone, is spending the summer months in California, where he will appear in concert with Mrs. Frank King Clark and Louis Persinger.

George Fergusson and Mr. and Mrs. Arthur Williams gave a second recital (by special request), at which both the program and the performers were of the best. Mr. Fergusson's fine baritone voice showed to advantage, whether in English, French or Russian. Mr. and Mrs. Williams played Beethoven and Chopin works for piano and 'cello delightfully and assisted in making this "Song, Aria and Sonata" recital a beautiful one.

The program for the fifty-ninth free Sunday concert for sailors and soldiers, yesterday, was a very good one, including Ivy Angove, Adela Hamaton, Gertrude Bloomfield, Lilian Hoare, Percy Kahn, Frank Armstrong (the organizer) and Madame Karina, as soloists.

Vivien Hughes gave her second violin recital on Friday last in Æolian Hall and again proved herself to be a sound and pleasing player. Her playing of Tartini's D Minor Concerto and of John Ireland's Sonata in A Minor was convincing. Ethel Hobday assisted with the sonata.

Another young violinist who has just given her second recital is Jessie Snow, the gifted pupil of W. H. Reed. The program proved to be more than usually interesting. A special feature was made of an orchestral idyll by Dr. Herbert Brewer, organist of Gloucester Cathedral, which fully justified the interest roused, both by its construction and its direction under the composer. Other British works were Percy Pitt's "Ballade," admirably played; W. H. Reed's Concerto in A Minor, and Arthur Somervell's showy "Concert Piece" in D. Mr. Reed conducted admirably a contingent of the London Symphony Orchestra.

On Monday, July 8, Manlio Veroli will give a concert in aid of the Minesweepers' Fund, assisted by his pupils, Mme. Chatelaine, Taormina Meo, Denée Dantra, Cynthia Forest, Barbara Dene, Ethel Peake, Evelyn Hull, H. C. Castleman and Oscar Lansbury.

Zouave Band to Come

La Musique des Premiers Zouaves are due to arrive here on July 12 in time for the celebration of Bastille Day. Most of the eighty members of this famous band are from Alsace and Lorraine. On arrival here, they will be received by Lieutenant-General Sir Francis Lloyd.

At the concert given in Wigmore Hall by the pupils of George Aitken, a high standard of excellence was reached. Of the British composers drawn upon were Cyril Scott, Arnold Bax and Benjamin Dale (the last named still at Ruhleben). The players showed individual temperament most pleasingly.

A concert was given at the Grafton Galleries yesterday (Sunday) afternoon in aid of the Red Cross Pearl Necklace Fund. The artists appearing were Carmen Hill, Boris Lensky, Daisy Kennedy and Benno Moiseiwitsch.

Robina Gregory's new song, "Land of Home, Sweet Home," is being sung by Ada Crossley. The words are by Edward Lockon and it is issued by the New Publishing Company.

South African Girl Takes Piatti Prize

The Piatti Prize for 'cello, competed for annually at the Royal Academy of Music, has been awarded to Lily Phillips of South Africa. Miss Phillips is fifteen years of age and one of the youngest 'cellists at the academy. She comes of a musical family, her sister, Nancy Phillips, having held a violin scholarship at the Royal College of Music. The young 'cellist commenced her studies three and a half years ago under the guidance of Herbert Walenn, and has since won a scholarship at the R. A. M. In awarding the prize to Miss Phillips, Beatrice Harrison, who acted as adjudicator, expressed a high opinion of the successful candidate's talent and future career.

On Friday, June 28, the National Day of Serbia, the Serbian colony in London gathered in the Church of St. Mary-le-Bone, Cheapside, and there was a recital of the Orthodox Requiem Liturgy for the repose of those who fell for cross and freedom on Kosovo Field five hundred years ago. The music was wonderful.

HELEN THIMM.

LYRIC DICTION MAY LAIRD BROWN
(AUTHORIZED EXPONENT)
(DORA DUTY JONES METHOD)
Address: 1 West 39th Street, New York

Solves Artist-Manager Problem by Being Her Own Musical Manager

Ethelynde Smith has Booked Two Transcontinental Concert Tours Entirely Through Her Own Efforts—Works Out Every Detail of Travel and Local Arrangements Herself—Advice for Artists Who Would Do Likewise

"WHAT shall I do about management?" This is a question which has been asked, if once, thousands of times in recent years by artists of greater or lesser fame in all walks of musical life. It is a question for which the answer has been difficult to find, and one which has very rarely been answered in the way in which Ethelynde Smith, the soprano of Portland, Me., has answered it.

Miss Smith's solution of the problem is "become your own manager." This is an answer which many artists would find it quite out of the question to give, principally because the majority of artists have—and are free to admit that they have—little or no business ability. Undoubtedly it does require a business sense of a superior order to accomplish much in the way of musical management. Miss Smith has had, on several occasions, an encouraging word from some of the biggest managers in the business, who have offered her valuable suggestions and who have always treated her with the utmost consideration.

In recent seasons Miss Smith has booked, entirely through her own efforts, two complete coast-to-coast tours, during which she has sung in practically all the important centers and many of lesser importance between Portland, Me., and Portland, Ore., taking in the South, as well as the northern sections of the country.

When Miss Smith was nineteen years old she did her first work as an impresario when she managed a concert in Portland, her home town, and followed it the next season with a course of concerts for which she engaged artists costing more than \$6,000. She began shortly after this to get engagements for herself, first confining herself to the section immediately surrounding Portland and later branching out into other cities.

Miss Smith's mother is a pianist, and it was her intention and ambition to have her daughter become a concert pianist; so for several years after she was seven years old she studied the piano, and never during that time did she once object to the drudgery of practice. When she was thirteen years old she came home one day from one of the concerts at the Maine Music Festival and asked her mother whether she thought it would ever be possible for her to sing at one of these Festival concerts. She had heard Nordica and other great artists at these affairs, had met many of them, and had the ambition and courage of youth to try to make a place among them for herself. When she was twenty one years old she made her debut at the Music Festival in Portland and thus satisfied her ambition in that direction.

"I found it was not such a very difficult task, after all, to book engagements," said Miss Smith in telling a MUSICAL AMERICA representative of some of her experiences as a manager as well as artist. "I have been a constant reader of MUSICAL AMERICA since the first issue and found it helpful in giving me information about clubs, societies, schools and other institutions which engage artists. Shortly after beginning to secure engagements, I started a card catalog of clubs, local managers, etc., and have added to this from time to time, until I suppose there are more



Ethelynde Smith, Soprano, and Grant Drake, Accompanist, After a Recent Concert

than 3000 names in my catalog at the present time. At the first I did all of the letter writing and detail work, handling the correspondence myself, but as the business grew I found it necessary to have a secretary who has relieved me of a great deal of the routine work. I send out probably as many as six thousand circulars a season, and I myself look after all of the advertising matter, such as window cards, half-tone cuts, and so on. I have a follow-up system and my letters have been productive of surprisingly satisfactory results. I have had many letters of cordial encouragement from prominent men and women in various parts of the country. It has been a case of going step by step up the ladder, and it has been a source of enjoyment rather than an arduous



Ethelynde Smith, the Soprano
Photo by E. F. Foley

task for me to look after the business end. It has in a way been a relaxation form the work of study and practice which every artist has to do.

"When I prepare a tour every detail is worked out, just as it probably is by the big managers for their artists. All sorts of information is in typewritten form, such as time of arrival and departure of trains, dates, etc., and tickets are bought for myself and my mother for the entire tour, as far as possible, and all information which is necessary as to local conditions in certain cities and towns is given so that I have everything on hand when I need it. The result of this is that, as a general thing, my tours pass off with smoothness and with a reduction to a minimum of the irritating and disturbing factors which often enter into a long railroad journey.

"I find that on many occasions local managers or members of musical committees are very pleased to deal with the artist direct, and are glad of an opportunity to see and talk with the artist before engaging her services. At the beginning this looked like a good deal of an undertaking, but as it turned out it goes on smoothly and really is much easier than some of the hard work I have to do in preparing musical programs and keeping my repertoire up to the regular standard."

Miss Smith stopped in New York for a few days recently on her way to Charlottesville, Va., where she gave a recital July 2 at the University of Virginia. She was making the trip in her car, accompanied by her mother and father. She already has an excellent season booked which will take her through the Middle West, including Kansas, Colorado, South Dakota, Wyoming, Missouri, and it is probable that she will go to the Pacific Coast.

Miss Smith's career is an interesting one and a commentary upon what can be accomplished by a painstaking, efficient and ambitious young American girl when she sets out to do things. Miss Smith is distinctly and in every respect an American product. Born in New England, she obtained all of her musical training in this country. Her pleasing personality and stage presence have gone far toward building a following for her.

D. L. L.

SASLAVSKY TRIO IN DENVER

Begins Red Cross Concert Series—
Reception for Visiting Notables

DENVER, COL., July 15.—The Saslavsky concert series of chamber music, given this year for the benefit of the local Red Cross chapter, has started auspiciously. Alfred De Voto of Boston is again pianist in the trio, but Mr. Saslavsky presents a new 'cellist this summer in the person of Frederick Goerner of Oberlin College faculty. In the two concerts already given this month Mr. Goerner has proved himself an excellent ensemble performer and a soloist of agreeable qualities. The high standard established by Mr. Saslavsky in former seasons is being maintained and a considerable group of Denver music-lovers are again enjoying the privilege of hearing these fine performances of chamber music.

The recently organized Musical Society of Denver, for its first general meeting last Saturday evening, held a reception for distinguished visiting musicians. Percy Rector Stephens and Alexander Saslavsky of New York, Mrs. Evelyn Fletcher Copp and Alfred De Voto of Boston, Frederick Goerner and Edward J. McNamara of Paterson were

the guests of honor. There were also present, in addition to more than 100 members of the society, about a dozen vocalists from various parts of the country who are in the city for study with Mr. Stephens and Mr. Wilcox. Frederick Schweikher, president of the society, gave an address in which he sounded a call for disinterested service on the part of the members. The Saslavsky Trio and Mr. McNamara, with Lawrence Whipp as accompanist, gave a short concert program to the delight of the gathering, and Percy Rector Stephens made a happy informal address.

J. C. W.

THE INSCRUTABLE CENSOR

Changes Ordered in "Salomé" by British Official Pass Understanding

When Solomon took it on himself to describe certain ways "past finding out," he omitted to include those of the censor. Possibly such a functionary was unknown in his time. But since that official has emerged from the darkness of history his methods have been shrouded in mystery; and never more so than when he applied them to drama—spoken, sung or pictured.

Says the Manchester Guardian of one instance:

"The conditions on which the British censor sanctioned the performance of Strauss's operatic version of Wilde's 'Salomé' in London a few years ago were curiously naive.

"The British censor's main objections were on quasi-religious grounds, and the chief of them was the presentation on the stage of the head of John the Baptist. This was banished from the production; instead, *Salomé* had to be contented with a silver salver. And the impression conveyed as she danced in front of it was that of some wild beast furtively lapping up blood. It was, indeed, difficult to observe wherein lay the delicacy of this 'improvement' upon the original conception of the artist. The censor also insisted that some of the characters should be differently named. Thus, John the Baptist became A Prophet, the Nazarenes were called Cappadocians, the Jews who wrangle over a religious question simply Five Learned Men. And the scene of the action was transferred to Greece! This faith of the censor in the notion that by changing the designation of these characters a change would take place in the opera itself did no more than remind one of the philosophers of old for whom the distinction between a name and a thing was one of the baffling problems of existence."

Margery Maxwell Heard in Recital at Louisville, Ky.

LOUISVILLE, KY., July 13.—The Crescent Hill Redpath Chautauqua introduced Margery Maxwell last week. Miss Maxwell's voice is a flexible and fresh soprano, the brilliancy of whose style was revealed in the "Caro Nome" from "Rigoletto." Other numbers were Campbell-Tipton's "Spirit Flower," Cyril Scott's "Blackbird's Song," Landon Ronald's "Life," Mokrej's "Gallie" and Massenet's "Elegie." Florence Schubert, accompanist, and Milen Lusk, violinist, assisted Miss Maxwell. Mr. Lusk played the "Spanish Dances" of Sarasate, a Serenade by Drdla, the "Jocelyn" Berceuse and the Dvorak "Humoresque" with a good feeling for values.

H. P.

Gifted Soloists Aid Leman Orchestra

ATLANTIC CITY, N. J., July 15.—Zipporah Rosenberg, soprano, and S. H. Lipschutz, baritone, both of Philadelphia, were heard by an audience of 2000 when they appeared as soloists with the Steel Pier Orchestra, J. W. F. Leman, conductor. Miss Rosenberg revealed a clear, rich voice in her singing of an air from "Carmen." Mr. Lipschutz sang the Prologue from "Pagliacci," disclosing a pleasing baritone voice of wide range. Ludwig Pleier, 'cellist, gave the Goltermann 'Cello Concerto with fine tone. Orchestral numbers were Weber's "Euryanthe" Overture, Schubert's "Unfinished" Symphony, Liszt's Second Hungarian Rhapsody and several Sandby numbers.

Captain Francisco Mario Guardabassi of the Italian Grenadier Guards, formerly tenor of the Chicago-Philadelphia Opera, has addressed a letter to the New York Herald correcting the impression of a correspondent that the "Garibaldi Hymn" is the Italian national anthem. Signor Guardabassi suggests that at an official function only the Royal March, the official anthem, be played.

PABLO CASALS

The World's Foremost Cellist
First Trans-Continental Tour 1918-19
(Feb. 15-Apr. 15 on Pacific Coast)
Exclusive Management
USERA & CO. 10 E. 43d St., New York

Is a Teacher's Diploma "A Scrap of Paper?"

President of N. Y. State Music Teachers' Ass'n Describes Efforts to Install Examination System in Organization—Why the Board of Regents Declined to Grant a Charter to the Pedagogues of the Empire State

BY FRANK WRIGHT
President New York State Music Teachers' Association

EDITOR'S NOTE: The following paper on examinations—the leading topic of discussion at the recent convention of the New York State Music Teachers Association in New York City—was read by President Wright at a special session.

EXAMINATIONS have been discussed, talked of, wished for, a good many years in the New York State Music Teachers' Association. I heard of it constantly before I was a member of the Association and I took it for granted that the wish I heard expressed was a perfectly sincere wish. There was considerable question, in the first place, as to whether we had the legal right to conduct examinations unless we secured a charter from the State; that is, from the Board of Regents of the University of the State of New York, which is the educational part of the State Government, and so former President Frederick Schlieder and I went to interview Dr. Downing.

He told us it was not possible for the N. Y. S. M. T. A. to obtain a charter from the State, and the reason he gave was that he did not see anything in the N. Y. S. M. T. A. to charter. I think you will understand his point of view when I explain to you that it had no examination basis at that time, no actual examination basis; that it was something it wanted, but didn't have.

The work of the N. Y. S. M. T. A. has been largely confined to holding a convention once a year for three days, during which all sorts of discussions come up, immensely interesting, and you had concerts; you did not need a charter to hold a convention. There is no charter necessary to secure the privilege to talk. Then I ask him why it was that the American Guild of Organists secured a charter.

He said that the Guild of Organists was doing a specific work, that they occupied positions and that there was a public demand for church organists; he said there is no public demand for music teachers, but so differing between the music teachers and the organists in the fact that the organists are public, whereas there is a private demand for music teachers. He didn't deny that, but it was on account of the fact that organists occupy public positions that the charter was granted to the Guild. He had great difficulty in getting that through; he had to work very hard, but he denied any possibility of the N. Y. S. M. T. A. to secure a charter on the ground of what they had done. I told him that it was thought that examinations would be introduced similar to the examinations of the Guild of Organists, which are purely voluntary, but it didn't alter his judgment in the slightest degree.

As we left Dr. Downing he turned to us and said: "Gentlemen, I admire your nerve and your courage; I hope you stick to it." Well, I thought that was rather encouraging after turning us down. He said: "I was a member of the N. Y. S. M. T. A. for ten years and tried to do the same thing and failed." I thought that was a considerable admission, but I knew right off that at least we had something and that we were working along lines that he recognizes as having some value.

Afterwards, at the convention in Syracuse, you very kindly conferred the honor of President of this Association on me, which I was willing to accept, and knowing that if the Association could possibly do something along the lines of the American Guild of Organists, on the same lines, that undoubtedly would lead to a considerable improvement in general musicianship. I would like to emphasize that—general musicianship.

Then I had overlooked one thing. Both Mr. Schlieder and I had considered that it was absolutely necessary to have a charter. I had overlooked that in the excitement of the time. Afterwards I wrote Dr. Downing asking him if it was necessary for the N. Y. S. M. T. A. to secure a charter in order to be able to have the right to conduct examinations, and I received a very encouraging letter from him, which unfortunately I have not with me now, stating that it was not necessary. You have his interest and his sympathy in anything that has been

done. I have taken great care to keep him informed.

After the new constitution was adopted, which includes the examination idea, I wrote Dr. Downing informing him of what had been done. In it I said there is still in the minds of a number of the members of the Association a desire to secure a charter from the State; they think the work would be easier with the prestige of a charter. My advice to them is to make the Association stronger than the charter and they will not need it. In his reply to me he wrote: "Your advice to make the Association stronger than the charter is timely, as most chartered institutions lie down under the charter and fail to do the work for which they are organized. I congratulate you upon the insistence which you have followed this matter." He is most cordially in sympathy with us and knows from his own experience with the American Guild of Organists that it does lead somewhere.

You must pardon a rather frequent reference to the Guild of Organists. This is an organization which several of us have worked in for a great many years, and we have lived long enough in the organization to see the effect of examinations. The only thing that is holding the Guild and the only thing offered to them for their dues was the right to come up and take examinations; they have not been catered to in the slightest way from a social standpoint; they never had a convention until three or four years ago—in seventeen years of its history never had a convention; its members are scattered from coast to coast and in all parts of America. All those people receive for their dues is the right to come up and take the examination and have the prestige of having passed the Guild examination. So much for that.

"A Scrap of Paper"

What is the value and actual benefit of taking examinations? It is all summed up in the fact that every candidate for examination must work in order to pass the examination. The benefit lies in the work the candidate is obliged to do to

pass the examination; aside from that, there is no value, I would say. The president of the New York Chapter and I some years ago took a Toronto University examination. We both hold diplomas from Toronto University in the bachelor's degree. I consider my diploma a scrap of paper, not the slightest value. The only value I received for that was the work I was obliged to do in order to pass it.

Now, I think there is not the slightest doubt in the minds of all present that the one thing to work for is the higher standard of musicianship, whether we play the fiddle, organ or what. We want to reach a higher plane of musicianship. Then the question comes up, "Of what does that consist?" That must be shown in the examination requirements. It is not a question of their level; it is a question you must fix in your mind of the level they ought to reach, and I think I could safely trust anyone in this room to set a standard if they keep that in mind. Just what level a music teacher should reach. The standard should be very high. The standard of the examination even should be very high if you are going to attain to anything like the ideals you long for. I have confidence in that. The difficulty is to set a standard, not desirability of examinations, but simply where are you going to start. The Guild of Organists had to start on what I consider a very low basis. It looked almost elementary to me; that was twenty-one years ago. From that time to this the standard of requirements of the Guild of Organists have been raised gradually but perceptibly, and I think the Association would have to start in that way.

The Examiners

One point I would like to emphasize today is the fact that the benefit of the examination lies entirely in the preparation that you are obliged to make in order to pass. Your Examination Committee, appointed by the President, consists of Fred Schlieder as chairman; Warren R. Hedden, who is chairman of the Examination Committee of the Guild of Organists and

besides has had considerable experience in that line. I included myself in that committee of three. I was loath to adventure into other branches, although, as I said this morning, my judgment might be pretty good, so for each department—piano, voice, violin—I appointed a chairman of each committee. I appointed Walter L. Bogert chairman of the committee of the vocal department, Perlee Jervis chairman of the committee of the piano department and Carl Tollefsen in the violin department, and I asked them to ask two others to act with them, and the requirements you see printed in the *Record* are the result of several conferences on the part of these committees and you have the result before you.

There has been a great desire for examinations expressed to me in every direction, from different parts of the State, and the examinations are before you. I think now it is up to you or to the members of the Association to step up and take them if you want to; that is purely voluntary on your part. You may come up and take the examinations; they will be held in October. The date will be set. The old saying is, "You may lead a horse to water but you can't make him drink." We have provided the examinations; we expect the Association to provide the candidates.

ENTERTAIN CAMP LEWIS MEN

Troops Hear Concerts by Gifted Artists
—Train "Y" Men in Song Leading

CAMP LEWIS, TACOMA, WASH., July 6. —Patricia Murphy, who made her debut in a song recital at Tacoma on June 26, was soloist at the 348th Artillery Band concert, an attractive week-end event at Camp Lewis. The outdoor program drew a large audience of soldiers and civilians. Miss Murphy also sang in duet with Hugh Winder, baritone.

A delightful concert was given on July 2 at Y. M. C. A. Building No. 6 by the following musicians from Seattle: Mrs. T. R. Anderson, Misses E. and J. Wallin, Miss Westerman, J. Bentzar and W. M. Westerman.

The various secretaries from the camp Y. M. C. A. buildings received their first lesson in a course of instruction in choral singing by John Henry Lyons, song leader, whom the soldiers have nicknamed "Everybody Sing" Lyons. The instruction will be of great importance to the secretaries, as heretofore those leaving for overseas service have not known the songs taught the soldiers in camp, which has proved a handicap in their work. From now on regular weekly training in vocal music is to be given the secretaries by Mr. Lyons. A. W. R.

The Extensive Tour Booked for

ALICE NIELSEN

the coming season is another proof of her pre-eminence in the CONCERT and OPERATIC world.



ALICE NIELSEN

will be heard throughout the United States in both
CONCERT and OPERA
Season 1918-19

Management: ANNIE FRIEDBERG

1425 Broadway

New York

AN EVENING WITH GOLDMAN AT COLUMBIA

6,000 Persons Cheer John C. Freund's Appeal to Legislators "To Keep Their Hands Off Music!"—Picturesque Scene Enacted Three Times a Week Under the Classic Shade of the "Green"—A New Personality in the Community Field—An Intimate View of the Civic Concerts, with An Aeroplane Finish

A FEW squares eastward of the Hudson with its long bead of strange floating lights, blinking through the darkness from the shadowy forms of the chain of war vessels (which you may count off in the daylight like a rosary: American dreadnought, French cruiser, British torpedo-boat, submarine, destroyer, transport, and so on), lies the Green of Columbia University. This tree-girded enclosure on Morningside Heights, some three blocks square, is thrice weekly the scene of the concerts conducted by Edwin Franko Goldman, the young Kentuckian who was graduated from the Metropolitan orchestra and who is now winning his spurs as leader of the New York Military Band, which admirers have rechristened "the symphony orchestra in brass."

The morning and afternoon of Wednesday, July 17th, was rainy and sultry; the night was worse. And this was the evening set aside for the appearance of John C. Freund as speaker.

Percy Grainger and Henry Hadley had been more fortunate in their choice of weather when they appeared recently on Mr. Goldman's stand, so I heard a musician who observed Mr. Freund's approach, remark.

And yet, three-quarters of an hour before the set time, a dense throng is already scattered through the park. Another crowd is waiting outside the main gate. Couples may be seen wandering through the semi-darkness, camp stools in hand, watching for some friendly poplar which might provide a hospitable shadow for a pair of ardent music-lovers. Men in the khaki and blue of the service pour in; young students of both sexes, some gentlemen of thoughtful mien (whom I suspect of belonging to the summer faculty), people of all stations, with refinement plainly predominating. No wonder the sea and mountain resorts are complaining this summer! In normal times a "summer audience" would be of a different composition. Four or five thousand persons are already within the grounds.

Mr. Freund is greeted at the gate by a man of lithe build and live eyes who smiled an honest smile and who gives Mr. Freund and his temporary aid-de-camp an honest handclasp with an honest hand. This young man in the linen suit under the grey shock of hair is Edwin Franko Goldman. As we walk to the embowered band-stand (for Mr. Goldman insists that the speaker of the evening meet Mrs. Goldman forthwith) the principal gate is thrown open and another thousand flood the grounds.

"They seem to be coming, in spite of the weather," remarks Mr. Goldman, as a hundred persons decorously rush forward and capture the front rows. And they are coming in, many lugging folding chairs; one elderly gentleman is escorting a rocker.

Skelter for the Gymnasium!

"Six thousand of 'em now, and more coming," announces a voice. Mrs. Goldman (a young woman of charm and energy) is explaining in confidence some

of the reasons of her husband's success in his Columbia enterprise (and which we shall not repeat, to conserve the blushes of Mr. Goldman) when a few drops of rain startle the crowd. The line in the program "In the event of rain, concerts will take place in the gymnasium" must have been familiar to every soul in that throng. The 6000 must have also known that the converted Gymnasium would hold about 4000, otherwise, why should they all be possessed suddenly with the same thought? They wedge into the entrance of the Gymnasium, familiar to those who heard opera in the same building last summer, and in a twinkling the tabernacle is filled with 4000 human beings and a couple of thousand more are occupying every coign of vantage outside. Rain? Who minds that!

This is the kind of stuff Conductor Goldman's audiences are made of.

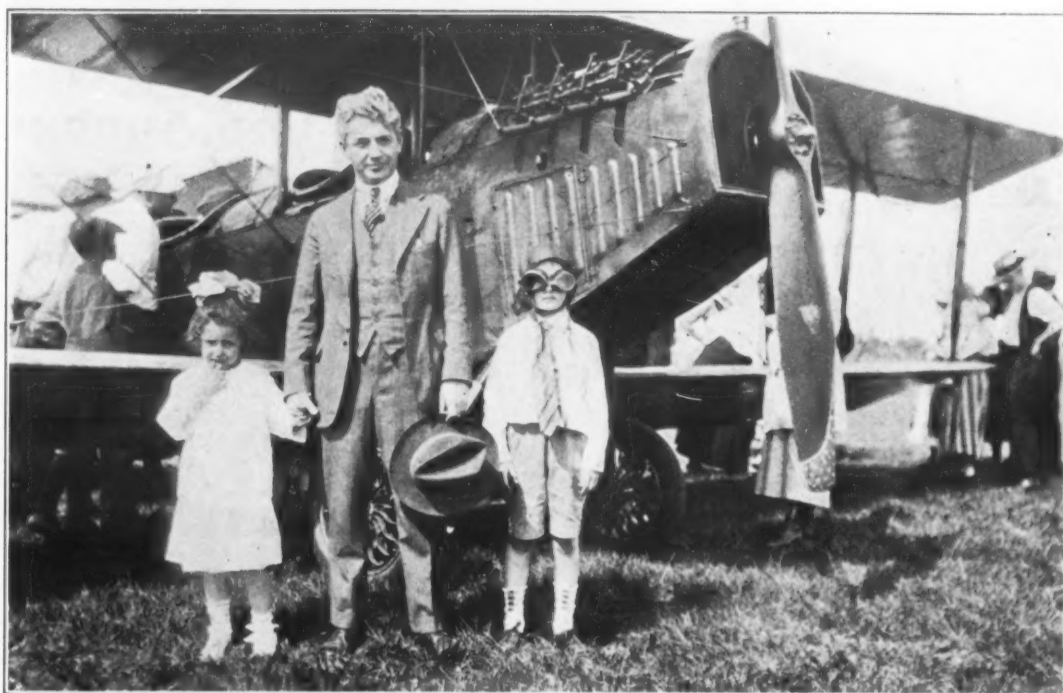
Mr. Goldman's quality of musicianship is reflected in his conducting, and, no less, in the personnel of his organization. Virtually all the musicians are known to our symphony and opera audiences. Small wonder then that the young conductor with his gift of leadership, radiant yet unobtrusive personality, is succeeding beyond all expectation. The moment Mr. Goldman steps before his men on the broad stage of the Gymnasium you understand that here is a



Edwin Franko Goldman, Conductor of the New York Military Band

leader in the close sympathy of his audience. They like him!

The March Lorraine, the "Tell" Overture were read and played with magnificent spirit and understanding; the solo of Vincent C. Buono, the cornetist, won a merited encore. The Sibelius tone poem "Finlandia" gave an insight into Mr. Goldman's broad, virile interpretative powers. Each number was the signal for outbursts of spontaneous applause.



When Mrs. Edwin Franko Goldman made a flight in an aeroplane over Long Island recently. The wife of the leader is in the machine and Mr. Goldman and their children, Louise and Richard, are standing in front of the war plane, in readiness to scan the skies anxiously for some minutes

All during the program we had observed a thick mass of men standing in the rear of the musicians, about 300 of them. From these ranks emerged the slender long form of a uniformed man, of austere, lean features crowned by a head of silvered, full hair. A new personality in the community field—Robert Lawrence, camp music director for the Y. M. C. A. The audience liked Lawrence too (you wouldn't think of titling a man who you know at first glance plain "Mr.!!") and when he invited them to sing the "Battle Hymn of the Republic" and some other familiar songs not a man, woman or child failed to make some sort of audible sound.

"Now, all the women in this section sing 'Glory, Glory, Hallelujah!' and don't forget the *jah!*" The *jah!* after a few competitive trials was an explosion of a success.

"And now I want all the mothers who have sons 'over there' to stand up. Several women in the gallery stood up, proudly followed by others downstairs. A roar of applause.

"Now, all who have brothers 'over there!'" More arose amid the clamor of hand-clapping.

"The girls who have sweethearts 'over there!'" A hundred young women started to obey but were overcome by their diffidence.

"I'd be proud to have one 'over there.' Now, stand up!" And the brave young souls were rewarded with the noisiest greeting of all. Song Leader Lawrence summoned the children to the platform, placed his baton in the hands of two-foot two year old (but the honor was too heavy for this mite and Mr. Lawrence discreetly lowered her to the floor before the tempest broke), led the band, led the chorus of 225 embryo Y. M. C. A. foreign secretaries (the mass of agreeable-faced, alert men in the rear of the band, so Mr. Lawrence announced), pitted the men against the women and otherwise demonstrated that he uniquely qualified for his work. No wonder he has been chosen to direct the first song leaders' class for the Y. M. C. A.

A Tribute to the Speaker

Conductor Goldman escorted Mr. Freund from his front row seat in the audience to the platform amid the applause.

"I am introducing the man," said Mr. Goldman, "who edited the first musical paper in New York, forty-five years ago, the man who has done more for American composers and American music than any man in this country. At the age of seventy he is still engaged in his propaganda and with more success than ever." The audience arose to honor the visitor and applauded for a minute.

The speaker described the genesis of song and in a few strokes sketched the universal unfoldment of the mass soul in music. When he declared that the music of "The Star-Spangled Banner," villified by enemy conductors, "transcends the music of any composer, dead or living!" the audience thundered its approval. Another significant moment was when the auditors broke into a long applause over Mr. Freund's plea for the conservation of music during these days of strain and stress—"when music is needed all the more, to cheer, to comfort, to console!"

"Hands Off Our Music!"

"And we propose," cried the speaker, "to let those legislators in Washington

who would destroy the music life of the people by suspending the musical industries as 'non-essentials' in time of war, we propose to have them understand that we can do without pleasure cars, without fine furniture, without fine clothes, but that it is *hands off our music!*" Any legislator sensitive to a popular feeling could sense by this audience that experimental schemes to tax music and musicians unfairly will not find general favor.

Another point that evoked applause was the declaration that "music must be brought into every home, even to the poor!" His description of the work performed by U. S. Song Leader Percy Hemus and other artists in the Army and Navy was likewise received with huge satisfaction. His appeal for American musicians and remark "why should we have to look to Europe when we have right among us such a man as Goldman, who has been conducting these concerts for you so ably, so finely?" evoked more cheering. Mr. Goldman hid behind a stout clarinetist to hide his blushes.

The speaker's allusion to the war and its instigators and his peroration and prophecy of the triumph of spiritual truth over merciless materialism stirred his listeners to the depths. The entire address was delivered with electric intensity, a fire unusual even for Mr. Freund, and was notable for its conciseness and patriotic fervor.

At the very moment that Mr. Freund aroused his audience by his patriotic peroration which closed with the words "So let us go—altogether—singing—to the fight and, please God, to victory!" our boys were winning the great victory which was flashed over the wires next day!

When the applause at last subsided Mr. Goldman led his forces through the final episode of Grieg's "Peer Gynt" Suite, "In the Hall of the Mountain King" and, finally, his own march, "Columbia," whose invigorating martial measures utilize for the trio Prof. Walter Henry Hall's anthem "Stand Columbia."

Discovering that Conductor Goldman had conducted dinnerless, the speaker and the leader, with Mrs. Goldman, his brother Mayer C. Goldman, and a group of friends, adjourned to a modest restaurant in the neighborhood.

Under the exhilarating influence of the program and the milder effect of a proper war-time menu, the party chatted over the new exploits of the leader, and the feat of the editor in making a long, racking journey from the Adirondacks to Columbia.

Mrs. Goldman was carrying several snapshots in her hands. One showed her two little children, another:

"This was made when I went up in an aeroplane the other day." And there was Mrs. Goldman in the machine, with one of the Government's flying experts as pilot. This young American, Henry Regelmann, Jr., was seated at the table as one of the little party.

"And weren't you afraid?" "No, my wife wasn't," interrupted Mr. Goldman, "but I was. I stood on the one spot till she came down. In five minutes I learned to know the meaning of hell!"

As the party broke up, Mr. and Mrs. Goldman on their way, Mr. Freund, his physician and his wife on their way, we heard the deep-throated voice of the siren from the Hudson. It must have been that American dreadnought. A. H.

THE DUNNING SYSTEM — Improved Music Study for Beginners

Mrs. Carrie Louise Dunning
ORIGINATOR

Portland, Oregon—June 18th
Chicago —August 1st

For Booklets and Information address

8 West 40th Street, New York City

Harriet Bacon Macdonald
Normal Teacher

Normal Classes, Chicago, Aug. 12; Dallas, Tex.,
Oct. 28; Tulsa, Okla., Jan. 6.

For Booklets and Information address

1727 Chase Avenue Chicago

DUDLEY BUCK

Summer Class, June 1 to Aug. 31

TEACHER OF SINGING

(Prominent Pupils: Marie Morrissey, Allen
Hinckley, Edgar Schofield and others.)
50 W. 67th St., New York. Phone Col. 8462

With Extreme Gratification Announcement is Made of the Engagement of

Ossip Gabrilowitsch

The Eminent Russian Composer, Pianist and Conductor

by the

Detroit Symphony Orchestra

As Permanent Conductor

Mr. Gabrilowitsch personally has selected the musicians who will comprise this organization during the coming season. Individual musicianship and that artistic pliability so essential to ensemble perfection were the primary requisites in each instance. They represent the pick of orchestral artists resident in this country.

Mr. Gabrilowitsch long has been most favorably known in European musical centers as a conductor of rare attainments, and through his initial series of symphonic concerts in New York City, one year ago, his reputation in America as "the foremost of conductors" was firmly established. The following critical comment speaks for itself:

Opinion of the New York Press

"Shameful it is that so good a conductor had to gather his own orchestra, but if we read the musical heavens aright, it is a shame which will pass with the close of this season, for the signs point to him as the conductor of next season's Boston Symphony or Philharmonic Orchestras. The fact of the matter is that he stands head and shoulders above those who have directed the artistic destinies of New York's own two organizations."—*Brooklyn Eagle* April 19th, 1918.

"The series of three concerts at which Gabrilowitsch presented himself as pianist and conductor closed in triumph at Carnegie Hall last night. By revealing during this and last season his gifts as a conductor as they are already known in Europe, Mr. Gabrilowitsch established himself in this field as second to none in America."—*New York Evening Mail*, May 3rd, 1918.

"He impressed me as probably an even better conductor than he is pianist—and that is praise. There was an electric quality in his beat, a rhythmic verve in his 'reading' that made the most jaded listener sit up."—*New York Globe*, April 16th, 1917.

"Mr. Gabrilowitsch is placing the laurels acquired by his piano playing in jeopardy by his skillful conducting. There is a breadth, a sweep and a magnetism besides a bit of the dramatic to his leading that has a strong appeal and that delight an audience."—*New York World*, April 28th, 1917.

"Ossip Gabrilowitsch brought his series of orchestral concerts to a close last night before an audience that filled Æolian Hall to

overflowing and indulged in demonstrations of approval which brought to mind the days when his compatriot, Wasilly Safonoff, stirred music-lovers to frenzied excitement with his fullblooded interpretations of Tschaikowsky's symphonies."—*New York American*, May 12th, 1917.

"Mr. Gabrilowitsch, you have disclosed a new force as conductor. You have shaken up the traditional dry bones. You have offered a fresh, virile leadership to which the musicians under your command respond with surprising alacrity. You have driven us to hope that you may sacrifice your stand with the leading pianists of the world and become, in our time, the great orchestral conductor."—*New York Evening World*, May 12th, 1918.

"Ossip Gabrilowitsch gave at Æolian Hall last evening, before a house sold out as on a gala night in midseason, the third and last of his special orchestral concerts which have attracted unusual attention in New York and have even been noised abroad in other towns. There were those present on this occasion whose impressions of Mr. Gabrilowitsch as a conductor were likely to be of interest in more than one city where the war situation has disturbed the calm of resident orchestras and of the men in control of their destinies."—*New York Times*, May 12th, 1917.

"Ossip Gabrilowitsch has been known for years as one of the world's greatest pianists. Recently he has had an opportunity to prove to America that he is also one of the world's greatest orchestral conductors."—*New York Evening Mail*, May 24th, 1917.

Season of 1918-1919 Now Booking

For Terms and Dates Address:

HARRY CYPHERS—Manager

Kresge Bldg.

Detroit, Mich.

Noted Teachers Discuss Summer Work at Chicago College



On Left: Oscar Saenger Seated at the Piano in His Studio at the Chicago Musical College. With Him Are His Accompanist, Gordon Campbell, and a Pupil. On Right (Left to Right): Herbert Witherspoon; Carl D. Kinsey, Manager of Chicago Musical College; Oscar Saenger, Mrs. Carl D. Kinsey, Felix Borowski, the College's President. The Picture Was Taken in Grant Park, Directly Facing the College.

Chicago, July 16, 1918.

OPTIMISM and activity are in the air at the Chicago Musical College these days. "Our summer term has twice as many registrants as it ever had before," says Carl D. Kinsey, vice-president and general manager of the institution. "All the teachers are busier and some, who in former years did not teach at all, are this year teaching as much as eighteen hours a week."

Not the least busy people in the school are Oscar Saenger and Herbert Witherspoon, the New York vocal instructors, who are holding their classes during the five weeks' summer session. An interview with them on any subject is strictly by appointment, and no conversation lasts for any length of time without a tap on the door to announce that another pupil has arrived and is waiting.

"I am enjoying the experience very much," said Mr. Saenger between two lessons. "Everything moves as though by clockwork, as it must when there are so many people to be taken care of. I like to be busy, in fact, I am never happy unless I am on the move all the time. I have a pleasant studio, I can look out of the window and see Lake Michigan, and I have found some splendid voices. What more could one ask? Even though it is the same kind of work that I have been doing, I believe with the man who, though he lived in one room, could find variety in changing the arrangement of the furniture and the pictures."

A schedule of Mr. Saenger's daily

movements would seem to indicate that he is quite as busy as he likes to be. He is spending his time in Chicago at the Hotel Windermere, overlooking the lovely Jackson Park. Every morning finds him up at half-past six and taking a ride on horseback through the winding paths of the park. A quick gallop brings him back for breakfast, and at nine o'clock he is in his studio, refreshed and invigorated, ready for the long list of pupils. These he greets with the magnetic personality and breezy optimism that would have made him a success in any walk of life. For he is a thorough-going optimist. An ardent sportsman, he plans to leave Chicago immediately at the end of the summer term for the Rocky Mountains. "I have been invited to go on a hunt for mountain lions," he said with a smile. "No one can tell how many we will get, but it looks as though we were going to have a gorgeous time camping. There are also some trout streams that I have my eye upon."

Witherspoon Impressions

Mr. Witherspoon, equally busy and equally methodical in his appointments, seemed to share Mr. Saenger's feelings regarding the Chicago Musical College's summer session. It is Mr. Witherspoon's first visit in this capacity.

"I am agreeably surprised at the outcome," said Mr. Witherspoon. "Both in numbers and quality the class is much better than I thought it would be. I am practically as busy as I was in New York, and I like it."

A question was asked about his professional engagements.

"I have done very little singing recently, except for Red Cross and similar benefits," he answered. "I am in teaching now 'up to my ears.' I sang in

public for twenty-three years and I feel that I have pretty well served my time."

Becoming the interviewer in his turn, he asked: "Do you think there has been much interest in our coming here?" The question was answered, Yankee fashion, by another:

"How many lessons are you giving?" "About eighty a week, which is quite as many as I can take care of." It was unanimously agreed that he had answered his own question.

The College's Record

Practically since its foundation over a half century ago, the Chicago Musical College has enjoyed countrywide fame for the number of musical celebrities that it has brought to Chicago. They began to cluster about it very early in its existence. As far back as before the great fire of 1871, Dudley Buck was one of its teachers. Later came S. E. Jacobsohn, in his day the greatest violin teacher in America. Others followed. Bernhard Listeman had already become famous as a soloist in Boston and as the first violin of the Boston Symphony Orchestra when he joined the forces of the Chicago Musical College, though his reputation was more or less confined to America. Of much wider renown was Emile Sauret, whose achievements were of extraordinary brilliancy and who came to Chicago in the maturity of his powers. Theodore Spiering was another artist who left a definite impress upon the musical life of the city. He was

widely known not only as a virtuoso and teacher of the violin, but as a chamber-music interpreter and a conductor of orchestra and opera. Under his direction, the Chicago Musical College gave performances of "Faust," "Romeo and Juliet" and a number of other operas at the Auditorium Theater, wherein both the vocal and instrumental sections of the score were interpreted by pupils of the institution. The triumphs of Hugo Heermann, another member of the Chicago Musical College faculty, are also well remembered. Now, not to be outdone by its past achievements, the school has engaged for next season Leopold Auer, one of the greatest violin teachers of musical history.

The institution on Michigan Avenue has not been less enterprising in developing the brilliancy of its piano and vocal departments. Among the pianists it has numbered such artists as Arthur Friedheim, Hans von Schiller, Rudolph Ganz, Ernesto Consolo and Waldemar Lutschg. On its list of singers it has had the names of William Castle, Herman and Maurice Devries, Arturo Buzzi-Peccia and Charles Gauthier. That the enterprise has been appreciated by the public has been made evident by the remarkable interest which has been taken by the engagement of such artists as Saenger, Witherspoon, Auer and the late Mme. Carreño, pianist, who died just as she was on the point of starting for the Chicago Musical College.

E. C. M.

Fallacy of Identifying Artist and Rôle

Apropos of a certain tendency on the part of the public to regard the singer or actor as literally one with his rôle, the Manchester *Guardian* remarks: "When 'Salomé' was first produced, the singer who acted the title part was slandered pitilessly because, it was argued, only a perverted mind could so realistically envisage a conception of decadent and animal instincts. Carried to logical ends, the same theory would force us to deplorable convictions as to the essential character of every great actor who, for instance, has made Shakespeare's 'Richard III' a credible personage. The tendency to identify an artist rigidly with his art is, of course, deep rooted in the race and, to adapt a phrase of J. S. Mill's, it is tantamount to maintaining that because there is pepper in the soup there must be pepper in the cook."

William Reddick Joins the Colors

William Reddick, the young American pianist and composer, who has established himself in New York in the last five years, left on July 20 to join the colors at Fort Slocum. His songs

have this season won considerable attention, particularly his two negro spirituals, "Leanin' on de Lawd" and "Standin' in de Need o' Prayer."

Arthur Herschmann Sings for Aviators

Arthur Herschmann, the American baritone, last week sang at Camp Com-mack Fields, the aviation camp on Long Island, for the officers and soldiers. The concert was arranged by Edwin Rowley and United States Senator Burr. Mr. Herschmann accompanied himself and gave an unusually pleasing recital, winning much applause for his artistic singing and playing.

New Musical Society in Denver

DENVER, COL., July 17.—A new musical society has been recently organized in Denver and will be known as the Music Society of Denver. Frederick Schweikher of the West Institute of Music and Dramatic Art is the president of the new society, the purpose of which is to welcome all visiting artists into the city and see that they have recognition, and to promote music and its development.

M. D.

Advanced Students of the Pianoforte

especially professional concert-artists and teachers will have the opportunity this season of continuing their studies with

RICHARD EPSTEIN

who will be available to students during the entire season.

Lessons resumed
Sept. 20, 1918

PHYSIOLOGICAL TRAINING



For an appointment write to
RICHARD EPSTEIN
32 E. 58th St., New York

OBERLIN CONSERVATORY OF MUSIC



Offers unusual opportunities for advanced study of music in all its branches. Enjoys the intellectual and social life of Oberlin College. Four year high school course or its equivalent required before entering courses leading to Degree of Bachelor of Music. U. S. Military Unit in Oberlin College for Men over 18. Enrollment encouraged. Fall semester opens September 17th. Send for catalog and musical year book. CHARLES W. MORRISON, Director Oberlin, Ohio

Haensel & Jones Announce that

MME. ERNESTINE



MME. ERNESTINE SCHUMANN-HEINK

SCHUMANN-HEINK

The World-Famous Contralto

Will be under their
exclusive management
Beginning January 1, 1919



Steinway Piano Used

HAENSEL & JONES
AEOLIAN BUILDING
NEW YORK CITY

ECHOES OF MUSIC ABROAD

Sir Thomas Beecham's Plea for State Support of Music Criticized as Opening Way to State Regulation—Mario Sammarco and His Fellow-Directors of La Scala Announce Three Novelties and Engage Former Metropolitan Tenor for Their First Season—Interned Organist at Ruhleben Wins Oxford Degree of Doctor of Music—America Is to Be Envied by Australians for Only One Thing, Says Henri Verbrugghen—Carnegie Trust Committee Chooses Only Four New Works for Publication This Year—Antonio Dolores Gives Series of Four Recitals in Australian City

SIR THOMAS BEECHAM is an enthusiast in his advocacy of State support and patronage of music. In addressing the University of Birmingham, the other day, he again urged the establishing of State-subsidized opera houses and other musical institutions.

"The State must take a hand in music," said Sir Thomas, "and public opinion must force it to do so." He went on to say that young people should be enabled to acquire the only safe thing for their future guidance, namely, the sound principles of good taste. There is only one way, he maintained, and that is simply by making sure that they will not hear bad music at all.

While not taking exception to these views as unsound, a writer in London *Musical Opinion* asks whether they imply some form of municipal censorship? He quotes Sir Thomas as telling his audience that a member of the present Government said in all sincerity a few months ago that if he could have his way he would put a stop to all music, and asks whether that is the type of Philistine Sir Thomas would like to see controlling music?

Extensive support of music on the part of the State would end in State regulation of music, this writer fears. For, "if the general public paid, the general public would consider it had the right to call the tune, and we can all easily visualize circumstances in which such a state of affairs would not tend in the long run to the advancement of music as a serious art."

Evidently he scents the menace of a Bolshevism in music.

Sammarco Engages Grassi for La Scala

When La Scala is reopened the middle of September for its first two months' season under its new three-headed directorate the principal tenor of the company is to be Rinaldo Grassi, who spent one season as a tenor strippling at the Metropolitan during the first year of the Gatti-Dippel regime.

Director Mario Sammarco and his two co-directors have also engaged Rosina Storchio, the coloratura soprano, and the basso De Angelis for the company. Sammarco and Scandiani, one of his fellow-directors, will probably share the principal baritone rôles with each other.

Besides the premieres of Montemezzi's "La Nave" and Boito's "Nero," a special feature of the repertoire will be Debussy's "Pelléas et Mélisande." There will also be a new opera by Maestro Favara entitled "Incantesimo." "Mephistofele," "Aida," "Wally," "Don Pasquale" and Rossini's "Moses" will all be sung in the course of the season.

Wins Oxford Degree While Interned

When the complete history of the Great War is written one of the most interesting side chapters undoubtedly will be the one dealing with the way the interned musicians in German prison camps tried to kill time during their long confinement. What must be regarded as a noteworthy feat has been accomplished by a young Canadian musician, interned at Ruhleben since 1914, in winning the highest academic musical distinction in the English-speaking world as a result of his studies assiduously pursued in camp.

Ernest MacMillan, the organist of the University of Toronto, was spending the fateful summer of 1914 in study in Paris. War was already threatening, says *Musical Canada*, when he yielded to the temptation to accompany a party of friends to the Wagner Festival at Bayreuth. Staying behind with one of them who fell ill, he was too late to make his escape. After a short confinement in the castle at Nuremberg, he was transferred to the famous prison camp at Ruhleben, where he still remains.

During the past four years occasional reports have arrived of his studies in Russian and of his generous activities in relieving the depression of his comrades. But the word now comes from England

that in this squalid and miserable environment he has accomplished the extraordinary feat of completing the work for the Oxford Doctorate of Music and passing the regular examination papers which were sent out to him from Oxford.

A distinguished English musician, who was a fellow-prisoner, but has now reached Holland, was probably in charge of the examination.

rules regarding the compulsory, but free, study of theory and harmony.

"But the point on which we have most to learn from America is in the organization of permanent orchestras and opera. The orchestras over there are almost invariably on a level of excellence with the best European orchestras. Their financial position is made secure by wealthy people who, though perhaps not musical con-



Y. M. C. A. WORK IN FRANCE

Members of a Y. M. C. A. Theatrical Corps Giving an Open Air Performance to Members of a Machine Gun Battalion Directly Behind the Lines in France

Henri Verbrugghen Tells Australians Why We Are to Be Envied

There is only one thing, from the musician's standpoint, which Australia can envy America, and that is the generosity and public spirit of some of its wealthy citizens, according to Henri Verbrugghen, the Belgian conductor, now director of the New South Wales Conservatorium of Music, who visited this country last winter and conducted the Russian Symphony Orchestra in a special concert at Carnegie Hall.

Mr. Verbrugghen was one of the outstanding musical visitors to these shores last season—some prominent local musicians who attended his New York concert asked afterwards, "Why can't we have him here?"—and as such his kaleidoscopic impressions of us must have a special interest for us. After his return to Australia these impressions were crystallized in an interview on "Music in America" in the *Australian Musical News*.

"I was surprised to find that concerts in New York invariably start late, often as much as a quarter of an hour late," he told his interviewer. "Another point that struck me was that while German opera has been banished from the opera stage, festivals of so-called German music were being given by the concert orchestras." He was surprised also "to hear the delicate symphonies of Haydn and Mozart everywhere performed with sixty strings, the result being that the woodwinds were never heard."

"America shows Australia the way in its permanent orchestras, its permanent opera and its music at the picture houses. In other respects, we have nothing to learn or to envy. On the contrary, they may envy us some of our possessions. For instance, when I told them of our twenty-four annual chamber recitals and the interest the people of Sydney took in these Wednesday night performances and the incidental lectures, they were very much astonished. They also expressed their admiration for the constitution of our Conservatorium, and the

noisseurs themselves, place their funds at the disposal of those who do know, in order that they may secure the best that is available. They pay handsome prices of admission, and so place music on a sound financial basis, making high-class performances available at a comparatively low price for the less fortunate members of the community who crowd the upper galleries and the standing areas."

Mr. Verbrugghen had a long conversation with Otto Kahn while here on the subject of permanent opera for Australia. Mr. Kahn pointed out to him that for ten years the Metropolitan had lost money every season but, notwithstanding this, the directors had continued to give "nothing but the very best," with the result that the institution finally reached a paying basis and during the last five years every season has resulted in increasing profits.

"When I explained the circumstances in this country Mr. Kahn entirely agreed with me that it would be the greatest folly to attempt to establish opera in Australia until such time as it could be done on the proper scale, and with the necessary financial support secured, without which it would be impossible to carry on. Further, he pointed out that if opera was established under unfavorable circumstances, this particular branch of the art of music might suffer from a setback from which it would probably not recover for generations."

One of the objects of the Belgian musician's visit here was to observe the organization of music schools in this country in order to gain some suggestions for improvements on the methods followed at the New South Wales Conservatorium, but in this respect "I am afraid I have returned empty-handed. On comparing the Sydney Conservatorium with similar American institutions I find that whereas our sole object is to give the students everything which they require, even at a loss, making complete musical education available for people of limited means, American musical colleges are run

on strictly business lines, and therefore cannot be educationally sound. Every study is charged for separately, and the fees consequently mount very high. This precludes the possibility of democratizing musical education, which is our object in Australia."

Not the least interesting feature of the interview is Mr. Verbrugghen's assertion that the finest artistic treat he had in America was a performance of "Faust" with Melba singing *Marguerite*, for "whatever one may say regarding Melba's not being now a real *Marguerite* in figure, vocally she is still supreme." He thought Galli-Curci was lacking in temperament.

Four New Works for Carnegie Trust

Only four works, as compared with last year's seven, have been recommended for publication by the committee on the Music Publication Scheme of the Carnegie United Kingdom Trust in this year's report. The number of compositions submitted this year was considerably smaller than the previous list—not much more than half—a fact due, in all probability, chiefly to the continuance of the war.

The four new compositions adjudged worthy of being published are a Symphonic Poem for full orchestra by Lawrence Arthur Collingwood; a String Quartet in A major by Edward Norman Hay; a Quartet for pianoforte, violin, viola and cello by Alfred M. Wall, and a symphonic Poem with the rather striking title, "Wallace, 1305-1905," by William Wallace.

Of the four composers named the Scotsman Dr. Wallace is the best known. This work of his has been played on more than one occasion from manuscript, winning highly laudatory verdicts from the critics. But "will the mere fact of publication ensure for this sterling work more frequent performances?" asks a doubting writer in *Musical Opinion*, who goes on to say that if the Carnegie Trust powers are to realize the full benefit of their publication scheme they must make arrangements—and that speedily too—with orchestral and other societies to secure not merely a single performance, but several performances of the works chosen.

"If the cause of British music is to be advanced these works must be brought before the public not only in London but in all the outstanding musical centers of the United Kingdom. To spend the amount they are doing on publication, and hesitate to spend a little more to ensure performance is fatuous in the extreme. Performance is in point of practical propaganda much more potent than mere publication."

The Lure of "Salome" for Musicians

For a woman who is not "nice," says Ernest Newman, Salome seems to have been particularly attractive to musicians. Besides Strauss's opera on the subject there is one by an Italian composer; there are symphonic poems by a Frenchman and an American; and the music for Maud Allan's dance-pantomime, "The Vision of Salome," was written by one of the most eminent of English musicians.

[Continued on page 17]

ECHOES OF MUSIC ABROAD

[Continued from page 16]

Recalling the fact that when Strauss's "Salome" was being given every actress who played the part received filthy anonymous letters or had some disreputable journal or other denying her the possession of ordinary virtue, the English critic, whose defence of Miss Allan was quoted here last week, maintains that artists should protest against the claim of well-meaning but inartistic and stupid people to dictate to them what subject they shall or shall not treat, or how they shall treat them.

But after all, apart from Mr. Newman's chivalry in coming to Miss Allan's defence—a step necessitated by the unsatisfactory result of the American dancer's recent libel suit in London—doesn't it seem somewhat antediluvian, in the face of the spiritual realities confronting the world just now to revert to a discussion of so morbid a subject as "Salome"?

Dolores Sings to Australians

Antonia Dolores, the erstwhile Antoinette Trebelli, who makes her home in Australia nowadays, gave a series of four recitals at the Sydney Town Hall in the Spring. The English soprano, long recognized as a mistress of *bel canto*, had not sung in public since the outbreak of the war until last winter, and her voice is now said to be better and fresher than before her long self-imposed silence.

The *Australian Musical News* reports that her singing of "Let the Bright Seraphim" on the closing night of her Sydney season was unforgettable. Her four programs contained old English and old French songs, French folk songs, modern songs and excerpts from operas and oratorios. J. L. H.

50,000 IN MIGHTY "SING" AT TACOMA TOURNAMENT

As Guns Fire Opening of Military Events, Camp Lewis Men Lead Vast Audience in Song

TACOMA, WASH., July 6.—A burst of song greeted the thousands of Tacomans and visitors to the city from all over the Pacific Coast as they took their seats in the Bayview Stadium, where the Western States Military Tournament was staged as a patriotic Independence Day celebration on July 3 and 4.

Fifty soldiers, professional musicians, picked from the entire cantonment at Camp Lewis, and trained by John Henry Lyons and F. Pettijohn, sang through megaphones.

On both evenings prior to the firing of the opening guns for the tournament events, the audience of more than 50,000, led by the soldiers' chorus and accompanied by the United States First Infantry Band, joined in the song festival. Singers selected from the First Infantry Regiment, recently arrived from Honolulu, were also placed in various sections of the great amphitheater. The songs heard were "The Battle Hymn of the Republic," "Keep the Home Fires Burning," "Auld Lang Syne," "There's a Long, Long Trail," "America" and "The Star-Spangled Banner." A. W. R.

Artists Make Debuts with Strand Orchestra

The Strand Symphony Orchestra, under the direction of Oscar Spirescu, during the week of July 21 played selections from "Carmen." Mlle. Alys Michot, coloratura soprano, formerly with the Grand Opéra, Paris, made her debut at the Strand Theater, giving the "Bell Song" from "Lakmé." Mlle. Malita Bonconi, violinist, also made her initial appearance.

KIMBALL
Building, Chicago
Ideal in location and modern in all appointments.
CONCERT HALL
Seating 500
Stage adequate for concerts and CHORAL SOCIETIES, etc.
Pipe organ installed
"Remarkable Acoustics"
REHEARSAL HALL
Seating 150
PRACTICE ROOMS
for Students of Pipe Organ
Address: Bldg. Mgr.
W. W. KIMBALL CO.
Room 701 Phone Har. 4015

ALL-ROUND MUSICAL TRAINING VITAL FOR SOLO ARTIST, SAYS EDDY BROWN

Thorough Knowledge of Piano a Prime Essential for Violinist, Holds This Virtuoso—Discusses Methods of Teaching and Practicing—Importance of Accompanist Often Overlooked

By HAZEL GERTRUDE KINSELLA

"To be a great violinist one should at the same time be a good pianist," said Eddy Brown in a talk with the writer one day last week. "In these days it is not enough to be a 'plain' violinist, or pianist, or singer. One must, first of all, be a good musician. Too many have no knowledge of harmony, theory or history of music, and in all these branches of musical study one must begin absolutely at the beginning. One does not get to the beginning when he starts at the middle, as many try to do. Knowledge of the piano, of all instruments, is quite important for violinists. Else how can one compose—as nearly everyone wishes to do at some time—if he knows not the needs of voices and piano? American teachers and conservatories should require more theoretical training on the part of their pupils."

Mr. Brown, whose own musical education was begun when he was only four years old and whose first recital was given in Indianapolis when he was six years of age, thinks a musical education should be begun early. Then it may be continued parallel with the general education, and becomes a part of the child. "It is never bad for a child to learn things," said Mr. Brown. "In my own case the days were full and from the time I was nine until I was nearly fourteen I was studying hard from seven in the morning until ten o'clock at night."

"I am not a teacher, but I have my own ideas about how teaching should be done, formed no doubt from the methods used by my own instructors. I believe, for one thing, in the study of exercises, as exercises and in practicing them until the difficulties have been so overcome that the technique gained has become automatic—natural, I call it—then the pieces will go of themselves. One should always play with a relaxed arm, but one need not have to think about it after the state of relaxation has become habitual. The study of exercises prepares one for all pieces and it should be seriously worked at, for the whole system of violin playing rests upon the ability to play major and minor scales. Thirds, sixths and octaves and other combinations follow naturally."

"A teacher should not make a practice, as many do, of playing the violin constantly with the pupil during his lesson. How can the teacher hear the faults of the pupil? And how can the pupil tell if he is playing out of tune? Auer or Hubay never taught by playing all the time. Their pupils played first the complete works prepared, then were criticized. Both teachers, however, often illustrated difficult passages, for not everything can be explained. Some teachers use the piano constantly, but I believe it makes the pupil more self-reliant to use nothing in connection with the violin during the earliest study. Then later the piano may be used to suggest rhythm or arouse enthusiasm. Class instruction is good, for here all pupils may listen to the teacher's criticisms, but personally I prefer private lessons. Ensemble playing is always good, and



© Photo by Mishkin

Eddy Brown, the Widely Known American Violinist

every violin student should have some experience in quartet or orchestra, even if he is to be a soloist.

"One may learn also from watching others play. Too many students listen to artists, forgetting that in watching as well they may gain much information. Sometimes it is only to learn what not to do, but that is valuable."

"When I study a new piece I play it over first on the piano, reading it carefully and noticing its form and what is meant to be suggested, then take it up with the violin. And then in public performance one must concentrate upon what is being played. This is sometimes hard to do, especially when on tour. Traveling conditions are often uncomfortable and uniform practice is sometimes impossible. The artist must keep himself in good physical condition. When he plays he simply must do the thing—it must go! I believe that I am a mental scientist in such matters. Public playing is in itself often inspirational, espe-

cially when one is playing to orchestral accompaniment.

"Then there is one other person besides the violinist himself, who does so much to add to the artistic success of his appearance. This person is his accompanist, and while, unfortunately, he is often overlooked, the newspapers often say that 'so-and-so accompanied sympathetically,' or maybe they only say that 'so-and-so sat at the piano,' he is a very important factor in the concert. To be a good accompanist is a problem. Taking for granted good technical ability as a pianist, an accompanist must also be a fine sight-reader, must be able to adapt himself to the individuality of the soloist, must be able to follow any sudden changes in interpretation on the part of the soloist, must be enough of a soloist himself to be able to play his part of a sonata, should be a thorough musician—in his own way, should be on a 'par' with the artist he accompanies."

(All rights reserved.)

Mayo Wadler to Appear with Caruso at Saratoga Springs

Mayo Wadler, the American violinist, will appear in concert with Caruso at Saratoga Springs, N. Y., on Saturday, Aug. 17. This concert is given in conjunction with the great \$20,000 Red Cross steeplechase, and both events mark the climax of Saratoga's social season. Mr. Wadler will play six numbers, including some new compositions by American composers. At the present time he is spending his vacation in a New England bungalow, where he is studying numerous modern and native works, from which he will make up his programs for next season. His initial engagements include appearances with two leading orchestras and recitals in the South and Middle West.

Give Concert to Celebrate Bastille Day in Onteora, N. Y.

ONTEORA, N. Y., July 17.—The 14th of July was celebrated at Onteora by a musicale at the summer home of Mrs. Alfred Bishop Mason (Mary Knight Wood, the composer). Mrs. Edith Chapman Gould sang the "Marseillaise," a group of French songs, with Miss Rybner at the piano, and a group of Miss Rybner's songs, the composer accom-

panying. With Mrs. Mason at the piano, Mrs. Gould sang some English songs, a group of Mary Knight Wood's songs for children and three of the soldier songs which she has been singing at the camps. Miss Rybner gave a piano solo. Practically all Onteora was present.

FLORENCE E. GALE
PIANIST

CONCERTS—INSTRUCTION

Solo and Ensemble

(Authorized teacher of Leschetizky Method)

Studio: 140 West 69th Street, New York

T. GEMUNDER

SOPRANO

Concerts—Recitals

Address: Claude Warford

Met. Opera House Bldg., 1425 B'way, N. Y. C.

RODNEY

SAYLOR

Concert Accompanist and Coach

Address: c/o MUSICAL AMERICA

501 Fifth Avenue, New York

Phone Waterley 2650

LUTHER

MOTT

Concert Baritone

Concert—Oratorio—Salon

Address

10 West 82nd Street, New York

Schuyler 2496

FLORENCE
KENISTON

Soprano

SEASON 1918-19 NOW BOOKING

Personal address: 168 W. 75th St., New York

LUTHER
MOTT

Concert Baritone

Concert—Oratorio—Salon

Address

10 West 82nd Street, New York

Schuyler 2496

HELEN WEILLER AMERICAN CONTRALTO

CONCERT AND ORATORIO

Address: 147 Bainbridge Street, Brooklyn, N. Y.

Telephone Bedford 564

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY.

PUBLISHERS

JOHN C. FREUND, President MILTON WEIL, Treasurer
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Edward C. Moore
Correspondent

PHILADELPHIA OFFICE:
Ada Turner Kurtz
Fuller Building, 10 So. 18th St.
Telephone Locust 358
H. T. Craven
c-o Philadelphia "Evening
Ledger," Correspondent

MEXICO CITY, MEXICO
Eduardo Gariel
National Conservatory of Music

BUENOS AIRES, ARGENTINE
Douglas Stanley
Casilla de Correo 500

EUROPEAN OFFICES

PARIS
Mrs. Leonora Raines
27 Avenue Henri Martin

LONDON
Helen Thimm
12 Nottingham Pl., London, W.

ROME

Alfredo Casella, 11 Via Quirino Visconti, Rome, Italy

MILTON WEIL - - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00
For Canada..... 4.00
For all other foreign countries..... 5.00
Price per copy......10
In foreign countries......15

New York, July 27, 1918

NOT A QUESTION OF ART

The question of what music can be played and sung during the next musical season grows more acute day by day. Popular sentiment is rising and public opinion is determining, not through a pronunciamento, but through its certain suggestive power that the music of German and Austrian composers cannot be presented during the war. How this feeling has grown can best be gauged when we consider that throughout the last musical season many concert singers sang the German *Lieder* of Schumann, Schubert and Brahms in English, while some of their colleagues even sang them in German. German opera at the Metropolitan was, to be sure, eliminated beginning with November, 1917, but the German language was used in recital by many American singers without their receiving the disapproval of the public at large for doing so.

The use of the German language in a song recital to-day in America is an impossibility. The public will not allow it and the singer who is foolhardy enough to hazard it does so at his own risk. Comes the question as to whether the music of the dead German masters can be performed. The reply would seem to be given by the public in a most certain negative. It is hardly likely that with the struggle going on in France and our boys giving up their lives, artists will include on their programs music that is German. No longer is it a question of whether Beethoven, Schumann or Wagner had anything to do with the world war. For a time that was a natural discussion. At the present it plays no part. It is to-day summed up in the question: Does the American public desire to hear this music? and, as we have said, the answer is "No."

Programs can be made up without any German music and audiences can be gotten to attend such concerts and enjoy them. In Rome during the last musical season the gifted young Italian conductor gave twenty-four orchestral concerts in the Augusteo without a note of German music, not even Bach and Handel, nor Beethoven or Haydn or Mozart! The concerts were attended and the audiences were enthusiastic. In the series of concerts now being given in the Lewisohn Stadium of the Collage of the City of New York under the baton of Arnold Volpe no music by German composers is being heard. The audiences are large and apparently enjoy the music that is offered them. Some few musicians have found the programs lacking in variety, because with the elimination of all German music it has been necessary to play fantasies on operas and music of this kind.

The situation calls then for a readjustment of our attitude for the duration of the war. We grant that a "Faust" or "Carmen" potpourri is, from a concert orchestra standpoint, greatly inferior to the Fifth Symphony of Beethoven; there is no dispute about this. But if the public is unwilling to listen to the latter it behooves music-lovers to take a new attitude to music. The music critics must also give attention to this and not upbraid our artists and orchestras for artistic considerations brought about by the new order of things.

We hear those who would have us listen to German music cite as an example the recent production in English, sung by British singers, of Wagner's "Walküre" under its English title, "The Valkyrie," in London under the doughty Sir Thomas Beecham. They claim that if England can listen to Wagner at the present time we can and that we are unwise in depriving ourselves of some of the greatest music the world has known. They do not mention France, for in France a Wagner performance is just as impossible now as in our country. For those who question it we recommend the statement of the venerable Saint-Saëns in 1914, a statement which we in America considered hectic at the time, but which we can understand in the light of almost four years of bitter war. We are emotionally like the French—it is there that the great bond of sympathy between the two republics has its foundation. Temperamentally we are unlike the English, who have the ability to prosecute the war and listen to German opera, because of the emotional repression which has ever been so characteristic of them. Incidentally it might be remarked that we have not heard from those who have objected to Wagnerian performances in the British capital, and we suspect that they are more than a handful. We have only had the reports that the performances were attended by large audiences, audiences, we would add, made up of English men and women whose emotional fiber is, as we have indicated, of a kind that permits their going to Wagner and at the same time being patriotic subjects of the Empire. That is in England. In America we have Englishmen who do not take the same position in regard to this matter, for they have been in our land long enough to undergo the metamorphosis which renders them emotionally different from their English brothers abroad.

If Wagner is to be sung in England during the war we feel sure that it is done with every patriotic motive carefully considered. It is not treason in England to sing Wagner, nor is it seditious to attend Wagner performances. Public feeling there has determined that in America the pendulum is swinging to the point that indicates that German music must be put away until the war is over. We will perhaps miss it greatly, we will perhaps feel that some of the best that musical art has is being taken away from us. But we must realize that we are undergoing numerous changes, that we are all of us suffering losses, of our nearest and dearest ones, and that the spiritual good that this music has in the past given us must at the present time be sought from some other source. We would not even say that it must be gotten from the music of the composers of our country and our allies' countries. Let us go elsewhere for it, to literature, to painting, to sculpture, if we cannot get it from French, English, Italian, Dutch and American music.

They tell us that eliminating Beethoven will not win the war. But that is also no longer a question. We will win the war, by arms and men, not by art. During the war we must consider the men and women at home who have given their all, their husbands, sons and brothers to our army and navy. If they will have none of German music—by dead and living composers of the enemy countries—it is the duty of our musical artists and organizations while the war lasts to respect their wishes. That is the only position that can be taken to-day.

If some of our symphony orchestras anticipate difficulty in traveling from city to city during the forthcoming season, as a result of railroad restriction, wouldn't it be a good idea for the managers to investigate the possibility of employing motor cars as a

means of transportation? The motor truck goes far to solve the problems which have arisen in the industrial world. Individual artists have already made good use of their touring cars as a means of filling certain out-of-town engagements.

PERSONALITIES



Max Rosen "Off Duty"

Max Rosen, his father, and his accompanist, Emmanuel Balaban, are occupying a cottage this summer at Lake George, near to that of Leopold Auer, his famous teacher. Over forty engagements have already been made for the young violinist for next season, including appearances with most of the leading orchestras, so that it is far from being a season of idleness, but rather one divided between work on his programs on the one hand and the storing up of new strength and vitality through rest and recreation on the other. The picture shows young Rosen in the enjoyment of his first American summer for seven years.

Polacco—The eminent Italian conductor, Giorgio Polacco, has returned to New York for a summer of rest after scoring repeated successes during his five months' engagement in Havana and Porto Rico.

Griffes—Charles T. Griffes has just finished a new composition, a "Poem" for flute and orchestra. Mr. Barrère, who has seen the new work, has pronounced himself enthusiastic about it, and is preparing it for his next season's programs.

Kerns—Word was received last week by Haensel & Jones, her New York managers, that Grace Kerns, the soprano, has arrived safely in France. Miss Kerns will sing for the soldiers of the American Expeditionary Force and return to this country for her concert season early in October.

Farrar—Geraldine Farrar is reported to be making clothes for Belgian children in her leisure moments, as well as gathering together surgical supplies for the Red Cross. Miss Farrar has interested a group of the motion-picture fraternity, who are planning to utilize their many twenty-minute "waits" in the same useful fashion.

Monger—W. Perceval-Monger is now in service with the Canadian army as a private at the Headquarters' Staff at Barriefield Camp, Kingston, Ont. Mr. Monger has been prominent in New York as a writer on musical subjects and also was associated with the publicity of the Russian Ballet and the preliminary Heifetz publicity. He recently appeared with the all-star cast in the Red Cross performances of J. Hartley Manners's play, "Out There."

Patti—Adelina Patti celebrated her seventy-fifth birthday last month, at her home, Craig-Y-Nos in Wales. "I love the memory of all that has passed," she said in an interview. "I love the life and the friends I have made in this little career of mine. But mainly I love the voices of new stars who have come after me—singers who are now making people happy." The great diva of other days now lives a placidly happy life, surrounded by a museum of mementoes and gifts from all parts of the world.

Barrère—The directors of the New York Symphony Orchestra have presented George Barrère with a silver loving cup in recognition of his services with the organization for thirteen years, since Walter Damrosch brought him from France as solo flautist with the orchestra. With the cup is a note from the committee telling Mr. Barrère that because of the large over-subscription for the cup, the committee has also purchased a Liberty Bond for Jean Clermont Barrère, the flautist's very new little son.

PATRIOTISM WITHOUT HESITATION

If our soldier boys deliberated as long over doing their duty as some of our people at home hesitate over doing theirs, the victory would be doubtful.

It is a sort of financial cowardice to hesitate to put your money in United States Government securities, and to deliberate over the wisdom and patriotism of the investment is to hesitate in supporting our soldiers.



BY CANTUS FIRMUS

WE observe on a poster stamp on the back of a letter from Gaines's Studio Hall, in Columbus, O.:

*Music Will Help
Win the War.*

But we miss the remaining phrase:
Don't Waste It!

* * *

Honest, I Read This in the "Sun," I Did

The New York *Evening Sun* says that the U. S. is exchanging pianos for mules under a new trade agreement with Spain.

Now you know that if you want to discard an extra piano you simply have to place it in the parcel post and patiently await the arrival of your Spanish colleague.

* * *

Musical Birmingham

[From the Birmingham (Ala.) *Age-Herald*.]

"My poor woman," said the settlement worker, "What can I do to relieve your distress?"

"Can you sing, ma'am?"

"Why—"

"I wish you'd sing some of the new war songs, ma'am. Me and my husband ain't been to a cabaret in two years."

* * *

Why Be Embarrassed Over Such a Little Matter, H. G.?

[*"H. G." in the Chicago Tribune.*]

My nearsightedness caused me the most embarrassing moment of my life. It happened at a party. A large woman was singing in a large voice. I did not recognize her as the wife of an acquaintance, and when he whispered to me:

"Don't you think my wife has a fine voice?"

I replied, "Be sure and get her to sing as soon as this awful woman is done howling."

* * *

A Royal Discovery

Our friend the *Pacific Coast Musician* is an angel this month; we are borrowing seven items from W. Francis Gates's (?) column in the P. C. M. this time—count them:

We have heard how Cosima Wagner cut off her long hair and buried it in Wagner's grave, but that doesn't quite equal the widow of a Chicago musician who for a year would play only on the black keys!

[From *Everywoman's Magazine*, but it sounds suspiciously familiar.]

A rather critical old lady once said to a struggling composer, "Have you ever composed anything that will live after you are gone?"

"Madame," replied the composer, politely, "what I am trying to do is to compose something that will enable me to live while I am here."

* * *

Von Bulow, concerning another pianist: "He has a technic which enables him to overcome the simplest passages with the greatest of difficulty."

SEASON BROUGHT MARIE SUNDELIUS MANY TRIUMPHS



Marie Sundelius, Metropolitan Opera
Soprano

The past season has been one of serious endeavor and substantial achievement for Marie Sundelius, soprano. At the outset of the season the press acclaimed unanimously her assumption of the modest rôle of the *Priestess* in

The European idea: American student says: "My home was in California but I studied music in Boston." European: "And did you go home at nights?"

Von Bulow to women in his chorus who disturbed the rehearsal by talking: "Come, come, ladies, Rome does not have to be saved to-night."

"Well, mother, how did you enjoy the song recital," was asked of an old lady from the country.

"Oh, I just liked to hear 'em sing," she replied; "them wimmen sang with such lovely venom!"

As Sir Henry Wood is reported to have declined the directorship of the Boston Symphony Orchestra, it seems to be a case of Sir Henry wouldn't, rather than Sir Henry Wood.

Examiner of voices for organization of a troupe of colored jubilee singers, to applicant who was slow about singing the scale: "What's the matter? Can't you sing the scale?" "Well, no sah, not puhsonally."

* * *

Bless you, *Pacific Coast Musician*, we shan't forget this.

"Aida" both in New York and in Philadelphia. Then came the production of "Le Coq d'Or," which brought Mme. Sundelius further praise. Her singing in the rôle of Amy in "Shanewis" brought the soprano new laurels.

Then came the closing event of the season, when Mme. Sundelius made her first appearance as *Micaela*. This proved a veritable triumph for the young artist wherever she sang the part. At the close of the Metropolitan season followed a series of concert engagements interspersed with festival appearances at Evanston, Ill.; Springfield, Mass.; later at the New York Polo Grounds at the Monster Thrift Festival held June 2; at Bridgeport, Conn.; Fitchburg, Mass.; Lowell, Mass.; Nashua, N. H.; Erie, Ridgway and Kane, Pa.; Rockford, Ill.; Newport, R. I., and at the University of Virginia. Between these engagements Mme. Sundelius volunteered whenever an appearance at a camp could possibly be arranged. The young singer's patriotic pride was highly gratified at the opportunity which came with the first official showing of the film, "Pershing's Crusaders" in Washington, when she sang for President and Mrs. Wilson.

Mme. Sundelius has renewed her contract with the Metropolitan Opera Company. She is now resting until the fall at her bungalow at Harrison, Me.

A TRIBUTE TO THE LATE EVAN WILLIAMS

By DR. DANIEL PROTHEROE, Chicago, Ill.

"Within thy song that trembled not before,
What age-long runes more old than yesterday!

Like sea-shells, ocean-swept upon the shore,
Breathing the worldwide ocean's primal lay."

—Dr. Gunsaulus.

A string, wonderful in its tonal beauty, has been torn asunder, and the American harp is bereft of one of its most distinguished chords, in the passing away of Evan Williams.

His was a unique personality; his voice was a voice that only comes once in a great while across the field of song. While American born, yet his tones had all the color of the heather of his Welsh home; they had the depth of its valleys, the scenic grandeur of its mountains, and the wild, unbounded rush of its mountain streams. His singing had all the naturalness and native beauty of a singer "not made" but "born."

For nearly a quarter of a century he was pre-eminent among American tenors, and his vocal powers were unimpaired to the last. In his last Chicago recital he gave us an afternoon of unalloyed pleasure, singing a program of varied style and all with consummate artistry. His singing of a great Beethoven aria from the "Mount of Olives" will linger long in our memory as a wonderful feat of vocalization. His powers of interpretation and the "telling of the story" give to his singing a style all its own—and made even the tyro in song enjoy the most severe classic.

He had his "big days" and who shall forget his thrilling singing of the difficult and taxing tenor part in "St. Francis" (Pierné) at the Evanston Festival a few years ago? But with all his great achievements in the "big works," he

ELLA BIGELOW ACTIVE IN MUSICAL LIFE OF AKRON, OHIO



Ella C. Bigelow, President of Tuesday
Musical Club of Akron, Ohio

AKRON, OHIO, July 20.—As president of the Tuesday Musical Club, Ella C. Bigelow is one of the leaders of the city's musical life. Miss Bigelow has just finished her second year as president of the organization, and under her administration the club has arranged many musical treats for the city.

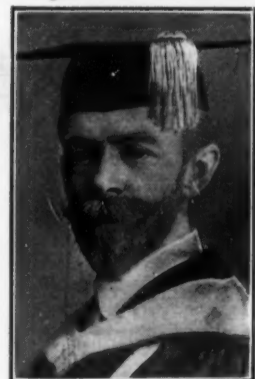
During the past two seasons the club has given a series of afternoon and evening concerts at which the best American artists have appeared. Local artists have had opportunities to appear, and lecturers of note have also been brought to Akron by the society to give lecture-recitals and to help the members in the afternoon study meetings.

At a recent concert in Breckenridge, Col., Marion Kingsbury gave successful performances of Elliott's "In Pillow Town," Ball's "Dear Little Boy of Mine," B. C. Hilliam's "Après la Guerre," "In Your Eyes" and "Freedom for All Forever," Penn's "Magic of Your Eyes" and Tours's "The Littlest of All."

CONTEMPORARY AMERICAN MUSICIANS

No. 26
DR. WILLIAM
C. CARL

WILLIAM CRANE CARL, organist, born in Bloomfield, N. J., March 2, 1865. For several years studied organ and theory in New York with S. P.



Dr. William C. Carl

Warren, piano with Mme. Madeline Schiller. Went to Paris; for two years studied there with Guilman. Returning to America, founded the Guilman Organ School in 1899, of which Guilman himself was president until his death in 1911. From 1882 to 1890 Dr. Carl was organist of the First Presbyterian Church, Newark, N. J., and since 1892 has been organist and musical director in the Old First Presbyterian Church, New York City, where he has given hundreds of recitals. Many modern American and European composers have dedicated works to Dr. Carl.

Dr. Carl has made six transcontinental

concert tours, dedicating many important organs. Was the first organist to play in the Klondike, Alaska, and traveled with the Taft party in Japan, making special study of Oriental music. Has appeared as soloist with the New York Symphony, Theodore Thomas Orchestra, Emil Paur Orchestra, Musical Art Society, People's Symphony Orchestra, Worcester Musical Festival, Apollo Society and Bagby Musicales. Has appeared also at Yale, Columbia, Vassar and many other colleges. Played at the Edinburgh International Exposition, Chicago World's Fair, Philadelphia, Pan-American, St. Louis, Nashville and Charleston Expositions, San Diego Exposition, at Crystal Palace and Queen's Hall, London, and often in Paris.

Composer of numerous organ works; these include songs, Decennial "Te Deum," Thirty Postludes for the Organ, "Masterpieces for the Organ," "Novelties for the Organ," Festival Organ Music, "Ecclesiae Organum" and others. Received degree of Doctor of Music from New York University; made an Officier de l'Instruction Publique in France and member of the Académie Française; one of founders of American Guild of Organists. Present home in New York.

could invest the simple ballad or quaint folk-song with a charm and beauty which made its pristine glory sparkle forth with a brilliancy undimmed.

His was a great contribution to American vocal art and to those of us who were privileged to hold close fellowship with him he will be greatly missed as a loving, big-hearted friend—and the world is poorer in his passing "hence."

DELIGHTS PELHAM SAILORS

Noted Artists Entertain Men Under
K. of C. Auspices

An excellent concert program, frequently encored, was given at Pelham Bay Naval Station on July 18, under the auspices of the Knights of Columbus. Constance Balfour, soprano, and Charles Gallagher, basso, gained the appreciation of the sailors with classical numbers and won their hearts with the more popular camp songs. Archibald Sessions accompanied both singers in his usual skilful manner, and Alice Dinan was a most engaging soloist at the piano.

A feature of unusual interest for the men in the French classes was the appearance of Carlo Liten, Belgian actor, who recited a number of French poems, inspired by tragic happenings of the present war.

Herschmann Scores with "Freedom for All Forever"

Arthur Herschmann, the widely known baritone, scored on July 14 at the aviation camp, Commack Fields, on Long Island, singing Lieut. B. C. Hilliam's "Freedom for All Forever." The song was so heartily applauded that Mr. Herschmann had to repeat it.

Hints on Program-Building

Noted Baritone Advises Recitalists to Include Italian, French, Russian, Spanish, Bohemian, Hungarian and Especially Scandinavian Songs in Their Répertoires—Arrange Groups for Contrast and Climax—Utilize Novelties—Errors Often Made

By REINALD WERRENATH

THE building of a recital program is an art which has not received the care and attention which it deserves, possibly because it has not been considered of primary importance. After a singer is launched, having a well-trained voice, interpretative ability, a large repertoire, and all the necessities which he feels he must possess in order to give an entire recital, he realizes more than ever the difficulty of presenting an enjoyable and well-balanced program.

An uninteresting program is not only a handicap, but often creates a prejudice against other qualities of merit, and in some instances actually overbalances good characteristics to such an extent that it is a danger signal *en route* to future success.

One hears constantly, on leaving the concert hall, such remarks as "What a beautiful voice, but I wonder what is the matter? Toward the end of the recital I lost all interest." Look over your program and find why your enthusiasm and interest have waned. It is almost invariably the badly balanced program that is at fault, and although the artist has presented the usual conventional numbers, he has neglected the important factors in retaining interest—contrast and climax. Two songs, however beautiful, written in the same mood, will lose their effectiveness because of the lack of contrast. A song of humorous or romantic mood may follow a dramatic number, but two songs of the same mood must never follow each other. The result is disastrous because it is anti-climax.

I have often been asked by young singers to give them a form or outline for recital programs. This is a difficult task, as I do not want to lay down an iron-clad rule; but an old and favorite method of program construction is the chronological order, beginning with a group of folk songs (of all nations or of one, as the artist prefers), which may be replaced by old Italian arias. Following this might come a classic group by composers of the Scandinavian or French schools, and in conclusion, I would suggest a group, or possibly two, of modern songs. This form has much

to recommend it if used as a foundation or outline.

A Grave Error

A grave error which even some of our greatest artists fail to recognize is the adoption of one program for an entire season. Outside of the fact that it shows a lack of repertoire, people may not want to hear an artist more than once if he is constantly singing the same songs. Then, again, a song that thrills an audience in a small, rural town may not have the same effect on an audience in a large manufacturing city, where the activities are diametrically opposite, and may not satisfy the music-sated critics of our metropolitan cities. The obvious inference of a sameness in songs or programs is laziness on the part of the artist. A repertoire consisting of thirty or forty programs or five hundred to one thousand songs is not absolutely essential, by any means; but every artist ought to have the knowledge of from seventy-five to one hundred and twenty-five songs each season for the construction of programs.

It is a bad idea to have a *fixed* program. I have heard a great many artists say that they had a program No. 1 for big cities, like New York, Boston, Philadelphia, Pittsburgh, Chicago, etc., and a program No. 2 for another set, possibly smaller in size; a No. 3 for the next set, and so on. This idea of a fixed routine tires the artist in voice and interpretation and, as always follows, the audience loses interest. An approximate form can be used, but frequent changes, possibly after each concert, will keep the artist from growing stale.

Scandinavian Song Literature

A clever beginner will familiarize himself with the old Italian, with Scandinavian, Russian and French, as well as the best American composition and the more modern of all languages. I would particularly advise delving into the wonderful but little-known Scandinavian, not only because of any personal feeling (my father was a Dane), but because it will be worth while. In the future I feel certain that concert singers will make the songs of Scandinavian composers the backbone of their programs, and that this beautiful music will quickly and permanently replace the German. The peculiar inexplicable influence of all things German has fortunately been dispelled, and we will realize that in music, as in other things, there is as much beauty in the unexplored fields of other nationalities.

Even in the fields of literature and art, unlike the bombastic, aggressive German, the Scandinavian is introspective and conservative; so shall we not explore the beauties of a wonderful music for which there has been little or no propaganda?

The average concert singer knows a few Grieg or Sinding songs, but he does not know the unlimited excellent compositions of at least thirty other Scandinavian composers of merit. Lack of space prevents a long list of songs and composers, but I would suggest to the student an investigation of the compositions of Sibelius, Sjögren, Svendsen, Kjærnf, Lange-Müller, Niels Gade and Alnaes.

So, when getting a repertoire, include Italian, French, Russian, Spanish, Bohemian and Hungarian, but do not forget to include some of the remarkable Scandinavian songs. Place novelties on your programs, providing they are limited in number and used with songs of

recognized worth; select songs not only for their effectiveness, but for their musical value; arrange groups so they will possess both contrast and climax, and you will not only give a recital thoroughly enjoyable to your audience, but equally satisfying to yourself.

Reinhold Herman Directs Own Works at Burlington, Vt.

BURLINGTON, VT., July 18.—The most important event of the summer music season took place last Sunday evening, when Reinhold L. Herman's "Singing Flowers from My Italian Garden" was presented at the Majestic Theater for the soldiers. There were repeated encores and the composer was called before the curtain for a speech. Mr. Herman directed the performance, the first production of the work in this country. The music was originally composed for the Italian Red Cross and given under the composer's direction at Rappallo, Italy.

Those who took part were Marion Keeler, Madeline Gosselin, Mildred Lamoureux, Anna Laury, Marie Chaperon, Mildred Brown, Norman Allen, Mildred Kent, Adelaide Frazer, Ardelle Towne and Mrs. George E. Partridge. A male chorus sang "The Shipbuilders' Song," composed by Mr. Herman for Charles M. Schwab's committee in New York, to be sung by the workers in the shipyards. A second performance was given Wednesday evening for the benefit of the Red Cross in the High School auditorium before a capacity audience. D.

Ernesto Berumen Plays for Soldiers

Ernesto Berumen, the young Mexican pianist, gave three more concerts last week for the boys in the camps. On July 8 he played in two concerts at Camp Mills, Long Island; on July 11 he played the Hungarian Fantasia with orchestra at the Stadium, and on July 12 for the camp at Peekskill, N. Y.

The Great Pianists

who have recorded for

The AMPICO
Reproducing Piano

represent every field of the pianist's art.
Such masters as

GODOWSKY BUSONI ORNSTEIN
CARRENO GRIEG BROCKWAY
HAMBURG GOODSON LEGINSKA

These and scores of other great artists await your hearing. For the Ampico is more than a mere instrument. It is *music*.

To your home the Ampico brings the perfect reproduction of the playing of famous musicians of every nation—great masters who are ever ready to add to your home life the exquisite beauties of fine music.

You are cordially invited to attend a private demonstration in the Ampico Studios. The great classics, operatic selections, popular songs and sparkling dance music, all await your hearing.

Knabe

Warerooms • Fifth Ave. at 39th St.

FLORENCE OTIS

American Soprano



Will give her First New York
Recital at Aeolian Hall
on November 5th

Management: Foster & David
500 Fifth Avenue New York

Winifred Christie

Mason & Hamlin Pianoforte

THE SCOTTISH PIANIST

"ONE OF THE FEW PIANISTS THAT GIVE UNALLOYED PLEASURE."—Philip Hale in Boston "Herald."

SEASON 1918-19
NOW BOOKING

Address:

K. E. SEELYE

1 West 34th Street, New York
Telephone Greeley 5340

PIETRO A. YON

World Famous Concert Organist and Composer

will make his first Transcontinental American Tour for Recitals
and Dedications of New Organs from June 1st to Sept. 30th, 1918
Bookings Now Being Made

Manager: ALFRED LAUPER, CARNEGIE HALL, NEW YORK
Telegram Address: YON CARNEGIE HALL

Community Hymn Singing, a Feature of Cambridge Summer Course in Church Music

Dean Lutkin Closes Work with Historic Recital of Religious Music — Whole Audience Joins in Patriotic Song Festival

CAMBRIDGE, MASS., July 6.—Dr. P. C. Lutkin, dean of the School of Music of Northwestern University, Evanston, Ill., and the well known conductor of the North Shore Musical Festival, brought the Summer School of Church Music to a successful close by his inspiring leadership of a chorus of twenty-five singers in an historical recital designed to show the development of Church Music. The evolution of the well known hymn tune, "Victory," sung to "The Strife Is O'er," was illustrated by the "Gloria Patri" of Palestrina, from which the tune was arranged, and by the old plainsong chant on which Palestrina based his composition; the melody in its three forms representing well the three epochs of church music, the monophonic, the polyphonic, and the style of the modern hymn tune. The more elaborate type of plainsong was illustrated by selections from the "Missa Marialis," under the direction of Dr. Charles W. Douglas; and the Polyphonic school by the "Tenebrae" and "Adoramus" of Palestrina. "Creation's Hymn" by Beethoven was followed by three Russian numbers, "The Gladsome Radiance," of Gretchaninoff; "The Legend," of Tchaikovsky, and the "Cherubic Hymn," of Gretchaninoff. As the chorus had but ten rehearsals, the performance was a striking demonstration of what an expert conductor can achieve with few resources. Prominent musicians who were present praised the chorus highly for its dramatic finish and beauty of tone.

The association of the School of Mu-



Officers and Students in the Summer School of Church Music, Cambridge, Mass. The Men in the Front Row, Left to Right, Are Richard G. Appel, M. A., Director of School; the Rev. Harvey Officer and Peter C. Lutkin, Mus. Doc. Photograph Taken Especially for "Musical America."

sic with the Conference for Church Work gave fortunate opportunity for community hymn singing. As rehearsals were conducted from advance copies of the first 200 hymns of the new hymnal of the Episcopal Church, many new hymns here received their first public performance.

The climax in community singing was reached at the patriotic song festival under the direction of Richard G. Appel of the Episcopal Theological School. His program included: "Heaven Sent Liberty," by French-Noble; "The Unfurl-

ing of the Flag," by Densmore, and songs to words by Chesterton, Belloc, and Noyes, the music for which was composed by the Rev. Harvey Officer. Mrs. Paul Whiting of Potsdam, New York, sang "Songs of the Times," by Ethel Boyce, and Mr. Appel's "Song of the Alien Born." The whole audience joined in the singing of popular patriotic songs of the day.

Instruction at the Summer School included analysis of anthems by Dean Lutkin, and Plainsong Theory and Accompaniment by Canon Douglas. Rich-

ard G. Appel discussed questions of Organ Repertoire, Improvisation and Accompaniment and led the Sunday School, Patriotic and Community Music. Canon Douglas gave two conferences on the music of the Russian liturgy. Members of the school had the advantage of being able to attend services in the various Boston churches, and the special opportunity of hearing two new organs—one in Emmanuel Church, played by W. Lynnwood Farnam, and another in the South Congregational Church, played by William E. Zeuch. F. B.

Fisk Quartet Appears Before Louisville Audience

LOUISVILLE, KY., July 18.—A concert of considerable importance, largely attended and appreciated, was given at the Y. M. C. A. Auditorium last week by the Fisk Quartet of Colored Singers, assisted by the Musergia Club of this city. The Fisk Quartet is an exceptionally good body of singers, and its efforts were applauded heartily.

Probably the most enjoyable number on the program was Mendelssohn's "I Waited for the Lord," contributed by the Musergia Club, with Mrs. Barnett and Mrs. Mahan as soloists. Mrs. Mahan also sang Burleigh's "Jean" in a rich and appealing contralto voice, and Carl Barbour, tenor, sang Burleigh's

"Oh, Little Mother o' Mine" and Cadman's "At Dawning."

The Great Lakes Naval Band, which has been training under John Philip Sousa and which is making a coast to coast tour of the United States on a recruiting mission, gave a concert at Shelby Park on Wednesday evening before a pleased audience. The spirit with which they infuse their playing shows the Sousa influence. On the evening previous this was one of the three bands that assisted in the spectacular pageant, "The March of Democracy," at Glenwood Park, New Albany, Ind., upon which occasion the massed bands of ninety players, the 400 performers in the pageant and the audience of 5000 people gave the national anthem. Mr. and Mrs. Wilbert Embs, tenor and soprano, were the soloists of the pageant performance. H. P.

Stuart Emerson Gipe Appointed Head of Music in York (Pa.) Schools

YORK, PA., July 20.—Stuart Emerson Gipe has been appointed supervisor of music in the public schools in this city, to succeed J. Dale Diehl, who recently resigned after two years' service. The new supervisor is the son of Hollingsworth Gipe, York's oldest musical director, who introduced vocal teaching in the schools of York nearly forty years ago. Stuart Emerson Gips is a graduate of Peabody Conservatory of Music, Baltimore, and his instructors were Richard Burmeister, piano, who was a pupil of Liszt and Asger Hamerik. Concluding his studies at Peabody he went to New York City, where he studied voice culture under Herbert Tubbs, director of the New York Vocal Institute. To further improve his musical education Mr. Gipe went to Berlin and for three years received instruction from masters in that country. G. A. Q.

Shreveport Heads Louisiana Cities in Enthusiasm for Grand Opera

SHREVEPORT, LA., July 19.—Shreveport has taken unto itself the proud title of musical capital of Louisiana, for it is the only city in that State to be visited by the Chicago Opera Association in its coming autumn tour. In the circuit of that company last fall, of all the cities included, Shreveport was the smallest in population but one of the largest in results, as the two performances there were attended by residents of five States

—Louisiana, Mississippi, Tennessee, Arkansas and Texas. The number of subscribers in this wide radius is largely increased already for the coming Chicago Opera engagement there on Oct. 21 and 22, when Mary Garden, Georges Baklanoff, Forrest Lamont, Constantin Nicolay, Elvira Amazar, Louise Berat, Anne Sullivan and Desire Defrere will appear in "Thais," and Amelita Galli-Curci, Riccardo Stracciari, Fernando Carpi, Vittorio Arimondi, Vittorio Trevisan and Romeo Boscacci in "The Barber of Seville." Cleofonte Campanini will conduct "Thais" and Giuseppe Sturani "The Barber." The inclusion of Shreveport in the company's tour is largely due to the enterprise of Mrs. Frances O. Allen of that city, who heads the grand opera committee, and whose capable management of all local details of the engagement last year contributed much to the success of the venture.

Mme. Galli-Curci's Car in Collision

Reports in the daily papers last week describing the narrow escape of Amelita Galli-Curci, the soprano, in an automobile accident at Highmount, N. Y., were incorrect. Mme. Galli-Curci was not in the automobile when the collision occurred. The car was driven by Genaro Curci, the prima donna's brother-in-law, and contained among others D. F. McSweeney, associated with Charles L. Wagner as her manager. It collided with another car, the occupants of which were slightly injured. No one in Mme. Galli-Curci's car was hurt.

Lieut. Ridgely, 69th inf., N. Y. Guard; Band Master

Concerts: Engage Ridgely to start things musical.

Bands in or near N. Y. City trained

and equipped with instruments

CLIFFORD E. RIDGELY, 1503 Third Ave., New York City

RIDGELY'S BAND

Charles W. Clark

"Master of Song World" "Chicago American"
Address J. C. BAKER, 800 NO. CLARK ST. CHICAGO

M
I
S

KATHERINE LINCOLN

Teacher of Singing

NEW YORK: Hôtel des Artistes, 1 W. 67th St.
(Wednesdays and Saturdays)

BOSTON: 514 Pierce Bldg.,
Copley Sq.



JOHN POWELL

"Possessor of excellent technical skill"
N. Y. Sun

"Own compositions cleverly played"
Chicago Evening Post

"Warmth of color"
Boston Evening Transcript

"Exquisite sympathy" N. Y. Times

"Lusciousness of tone"
N. Y. Evening Post

"Lofty spirit" - N. Y. Sun

MANAGEMENT:

WINTON & LIVINGSTON, INC.

AEOLIAN HALL

NEW YORK

THE MUSICAL ALLIANCE AND THE MUSICAL MANAGER

THERE is scarcely a week that I do not receive a number of letters involving the problem of the "musical manager."

Some of these letters come from aspirants for fame in the musical world and who desire advice as to how they shall get engagements, how they can secure a manager. Some state their qualifications, which range all the way from mere ambition to details showing that the writers have already won a certain amount of recognition and are desirous of expanding the field of their activities. Some of the letters relate more or less unpleasant and even disastrous experiences with managers to whom they have been induced to pay considerable sums of money without receiving any and certainly no adequate return. Some letters express a hope, others a conviction, that the Alliance cannot render a greater service to the musical world than by the establishment of a musical bureau for information, and also for the procuring of engagements for talented young American musicians whose merits deserve recognition.

I will admit at once that the problem of the musical manager is a very serious one. Before going into the matter, however, let me state that I doubt whether the activities of the Alliance could, anyway for the present, be expanded to include a bureau for the securing of engagements, such as some appear to desire.

The main purpose of the Alliance when it was started was to organize all those interested in the musical field so that they should present a united front, work on certain definite lines and for certain definite ideas and ideals. In other words, it was simply applying the principle of "organization" to the musical world, which principle has, as we know, been applied, especially since the war began, to about every activity in the industrial, commercial, business and financial world. Certainly up to the appearance of the "Alliance" the musical world, as a whole, had been "unorganized."

Now with regard to the problem of the musical manager. In the first place, it must be conceded that the musical manager, if the business is conducted on honorable, reputable and fair lines, fills a definite and needed place in supplying a connecting link between those who have talent to sell and those who are in the market to buy it.

The existing managers, in which I include the various bureaus, may be divided into three general classes: those who have high standing, conduct their business on honorable, reputable lines, look after the interests of who are on their books, as it is called, and whose name and reputation are a guarantee to those who desire to engage the services of artists and professionals just as they are a guarantee to those whom they represent of fair and honorable treatment. I regret to say that the number of such managers is limited—certainly limited considering the large field that there is in this country.

The other managers may be sub-divided into two classes: those who have brains, experience and ability, but whose methods are certainly open to criticism, and another class whose methods are reputable but who lack experience, or capacity, or enterprise, or all three.

It is obviously difficult for a newcomer to secure the services of the first-named class of experienced, reputable managers, who are naturally inclined to limit those on their lists to the artists and professionals of reputation and standing for whose services there is a definite demand. The young aspirant for fame is, therefore, likely to fall into the hands of one of the two other classes, namely, those who have ability but whose methods are not what they should be, or those whose methods are reputable but who lack enterprise and ability. It is from the experiences with these two latter classes that most of the scandals in the professional world have originated. Young people with money, or with friends who could put up money for them, have fallen into the hands of unscrupulous managers, who have taken their money and done little or nothing for them. This is a frequent cause of complaint. Others, again, have been handled by managers who are reputable but lack ability, so that the results have been very disappointing, even when they have put up no money.

A good many young people of talent who believe that they have a chance of success appear to have an idea that they should be exploited "on the merits" by managers, and that it is part of the business of the managers to invest their time, experience and money in exploiting them. That might have been possible, and perhaps the rule, years ago, but it is not the rule or the custom to-day; one of the reasons for which is that as reputable managers gained a position and standing they were not inclined to exploit young talent simply because after they had invested their work and their capital in exploiting such talent and had reached the point where it began to be remunerative and repay them for their investment they were very likely to lose the services of those whom they had exploited because some other manager offered better terms. This is the main reason why our managers of standing have almost steadily set their faces against encouraging and exploiting young talent. In so many cases it proved an ungrateful proposition.

Another factor which entered largely into the situation was the attitude of the public, which seemed to be willing to patronize talent, and even

young talent, if it came with the hall mark of a foreign success, or even with the hall mark of a foreign name. This naturally added to the reluctance of the American manager to take up a young American talented person and endeavor to secure for him or her recognition and so start them on a career.

It is perhaps here that the Alliance may in the course of time be able to do effective work. If a wholesome change of attitude on the part of the public can be procured it is evident that managers, even the most prominent, will be more inclined to take up and exploit young American talent simply because there would be a market for such.

A serious difficulty in the situation is the inability of young people of talent to realize that they must travel the road of strain and struggle to win out, which their predecessors had to travel, and that simply because music is an art it does not, therefore, devolve upon managers, musical newspapers, public-spirited people to take up and provide opportunity and a career for young and talented musicians. This may very properly come under the head of altruistic work, to which some good people in certain well-known organizations have devoted themselves. But it must never be forgotten that, after all, there is a business side to music as well as an artistic side, and that there is just as little reason to ask a manager to work for nothing, or for the future, as there is to ask a professional to do the same thing.

To sum up, there is no royal road to success in the musical world, just as little as there is in any other world. Everything is governed by the law of supply and demand and somewhat by the business principles that must rule.

If the Alliance can do anything in the future, as its influence, power and membership grow, it will be first in exercising its influence to create a kindly and appreciate attitude on the part of the American public to our own singers, players, composers. That will naturally strengthen the hands of managers and develop a readiness to exploit such talent. In the next place, perhaps in the future the Alliance may be able to make the road easier for talented young people by affording opportunities for a debut. But for the time being its work must be directed mainly on the lines originally proposed and for the ends originally suggested, which have, from the hundreds and hundreds of letters already published, commended themselves to the good will and support of prominent musicians, educators, composers, players, singers and writers for the press.

John C. Freund

Eight New Members from West Virginia

Here are eight new members for the Musical Alliance: Margaret Horne, Susan M. Moore, Flora Ray Hayes, Edna Leyman-Morris, Martha Brock, Mrs. Lucie Beltzhoover-Dille, Martha Boughner, Grace Martin Snee, all from Morgantown, W. Va.

Enclosed please find \$8 to pay for memberships. Also several letters for publication, wishing the Alliance continued success.

DORA SAUVAGEOT-MORRIS.
Morgantown, W. Va., June 26, 1918.

A Privilege, a Pleasure and a Duty

Enclosed you will find my check for \$1 as annual dues for membership in the Musical Alliance of the United States. I consider this membership to be a privilege, a pleasure and a duty. Success to your endeavors.

NORMAN LANDIS.
Flemington, N. J., June 26, 1918.

Wishes the Best of Success

I hereby apply for membership in your new organization, the Musical Alliance of the United States. Enclosed find \$1 as annual dues.

Wishing the best of success to your organization. CURTIS E. BORDEN.
Annapolis, Md., July 8, 1918.

Another Member from Bangor, Me.

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

SAMUEL A. HILL, JR.
Bangor, Me., July 3, 1918.

Why He Joins the Alliance

I am always interested in anything that looks toward benefiting America, American music and American musicians. Enclosed please find my check covering membership fees.

HARRY RICHARD COX.
Wilmington, Del., July 5, 1918.

Awaiting the Time When Music Will Become a Major Study in the Schools

I am enclosing check for \$1 for membership in the Musical Alliance of the United States. I regret my name was not first on the list (as I intended to send this months ago), as I have the honor to be the first New Jerseyite who signed for the Progressive Series of Piano Lessons. Mr. Freund is doing a great work and we are all anxiously awaiting the time when music shall become a major study in all schools in all States and all musicians be recognized as leading men and women in this country.

MAY VINCENT WHITNEY.
Plainfield, N. J., July 5, 1918.

A Member from Dallas, Tex.

I desire to obtain membership in the Alliance. Enclosed find M. O. for \$1. SUSAN A. GARRISSEN.
Dallas, Tex., July 8, 1918.

Best Wishes for Rapid Growth of the Alliance

Kindly accept enclosed check for membership in the Musical Alliance. With all best wishes for Mr. Freund's future success and for a rapid growth of the organization. Cordially,

MAX MIRANDA,
Director, South Bend Conservatory.
South Bend, Ind., June 17, 1918.

"A Big Idea"

"A big idea." Am glad to join the cause. MARGARET E. LEAVY.
Johnstown, Pa., July 8, 1918.

A Privilege to Be a Member

Thank you for the privilege of becoming a member of an organization for promoting the very thing in which I have been deeply interested for a long time.

DOROTHY NATHALIE KASTLER.
Racine, Wis., July 11, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.
501 Fifth Avenue, New York.

Checks, Post Office or Express Orders should be made payable to the Musical Alliance of the U. S.
Depository: Bankers Trust Company

Secretary of the N. Y. State Music Teachers' Association Joins

Enclosed please find \$1 for membership in the Musical Alliance.

EDNA P. VAN VOORHIS.
New York, N. Y., June 28, 1918.

A Splendid Movement

I am enclosing membership fee for Musical Alliance. It is a splendid movement and worthy of the support of every true musician.

Wishing you all success in your splendid work.
CARL S. MALMSTROM.
Center City, Minn., June 27, 1918.

A Member from Jamestown (N. Y.) "With Best Wishes"

Please accept the enclosed dollar for the annual dues of the Musical Alliance. With best wishes,

ANNA A. KNOWLTON.
Jamestown, N. Y., June 18, 1918.

Cincinnati Symphony Orchestra

EUGEN YSAYE
Conductor

On Tour

NOVEMBER JANUARY
DECEMBER FEBRUARY
MARCH

Dates Now Booking

Address

KLINE L. ROBERTS, Mgr.
12 Times-Star Building
CINCINNATI, OHIO



PUBLIC SCHOOL MUSIC CREDITS

Constructive Drill Book No. 1 and 2 one dollar each, over 400 consecutive drills in each.

EARN MORE

Teach adults and children partly in classes, one-half hour private lesson, one hour class lesson per week.

HELP YOURSELF

Improvise, Play and Write 95220 Modulations from one given tone. Memorize by combining Musical Memory and Intellectual Memory. Create Keyboard and Written Harmony. Teach with Scientific Pedagogy. Prices \$10.00 to \$220.00. Teachers may join a class any time.

Address **EFFA ELLIS PERFIELD**
Chicago, Ill., 218 S. Wabash Avenue
New York City, 109 W. 45th St.,
St. James Hotel

"The School of Experience" will remain open all summer

Every branch of Dramatic and Operatic Training fitting pupils for public appearances.

MILTON ABORN

137-139 West 38th Street, New York

"The Aborn Miniature"

Tel. Greeley 909

Mme. Evelina Hartz, Noted Musician and Teacher, Sends Three Subscribers to the Alliance

Accept my hearty congratulations for the wonderful organization founded by Mr. Freund, which should appeal to every musician and to lovers of music as well. I enclose check for membership. I have just received a check for dues from Mrs. Marie Helene Peiser, who wishes to become a member. Another dollar enclosed is from Yoshinori Matsuyama, tenor from the Imperial Theater, Tokio, Japan, who also wishes to become a member. Both Mrs. Peiser and Mr. Matsuyama unite with me in sending their best wishes for the present and future success of the Alliance. With much esteem,

EVELINA HARTZ.

New York, July 5, 1918.

Pauline Donald, Well-Known Prima Donna, Wishes Success to the Alliance

I am enclosing \$1 for membership in the Musical Alliance. Will you express to the Alliance and its president, Mr. John C. Freund, my best wishes for its worthy success?

PAULINE DONALDA.

Paris, France, June 28, 1918.

Mischa Leon Says "Its Ambitions Are Ideal"

I take great pleasure in joining the Musical Alliance of the United States, with whose ideal ambitions I am heartily in sympathy. Enclosed please find the annual dues.

MISCHA LEON.

Paris, France, June 28, 1918.

Thuel Burnham, Distinguished Pianist, Wishes Success

Enclosed please find check for membership in the Musical Alliance, and with it come all very good wishes for the success of its aims.

THUEL BURNHAM.

New York, July 1, 1918.

Herbert Kirk of Wilmington (Del.) a Member

Enclosed please find \$1 for membership in the Musical Alliance.

HERBERT P. KIRK.

Wilmington, Del., July 9, 1918.

Mgr. James H. McGean, Noted Prelate of the Catholic Church, Joins the Alliance

Enclosed please find \$1 for membership in the Musical Alliance.

JAMES H. MCGEAN.

New York, N. Y., July 9, 1918.

Noted Conductor of Choral Singing Joins

Enclose modest check of \$1. Should have gone forward long since.

Alexander

RAAB
PIANIST

CHICAGO MUSICAL COLLEGE

Mu Phi Epsilon



Mrs. Wm. E. Wright, President

600 Park Avenue, 13th Floor, New York, N. Y.

Mrs. Frank J. Compton, Vice-President

344 Sheridan Square, Evanston, Ill.

Miss Hattie A. Elliott, Secretary

130 Grand Avenue, Detroit, Mich.

Miss Clara von Natzke, Treasurer

215 Barksdale Street, Toledo, O.

Miss Emma K. Coleman, Historian

2637 Bellvue Avenue, Mt. Auburn, Cincinnati, O.

Mrs. G. W. Kanke, Alumnae Assn. Secretary

609 Myramer Street, Clagton, N. C.

Detroit, Mich.,
July 8, 1918

Mr. John C. Freund,
President, Musical Alliance of U. S.,
501 Fifth Ave., New York.

Dear Sir:

The Supreme Council of Mu Phi Epsilon, Honorary Musical Sorority, in session at Cleveland, O., June 24-28, 1918, adopted a resolution endorsing the aims of the Musical Alliance of the United States. As a national musical organization we wish to co-operate with you in this great forward movement for the advancement of music in America. We are calling the attention of our members to the work of the Alliance through our sorority magazine, the "Triangle", for the purpose of arousing the interest and enlisting the support of chapters and individuals.

Enclosed you will find a check for ten (\$10) dollars which we have appropriated for your work from our supreme treasury.

Wishing you every success in a cause with which we are heartily in sympathy,
Cordially yours,

Supreme Council of Mu Phi Epsilon

Harriet J. Wright, Pres.
Effie H. Compton, Supreme Vice-president
Hattie A. Elliott, Sup. Secretary
Clara von Natzke, Sup. Treas.
Emma K. Coleman, Supreme Historian

As a conductor of choral singing I can appreciate to the fullest extent what a wealth of prepared material standardized school training in musicianship will bring in the coming days to our municipal choruses and church choirs.

If of all your aims you achieve but this, it will be epochal.

J. ALFRED SPOUSE.

Binghamton, N. Y., June 26, 1918.

A Splendid Advance Along the Right Path

I am glad to add my name to the roll of the Musical Alliance, for I consider it a splendid advance along the right path.

MRS. GRACE ANDERSON.

New York, June 29, 1918.

A Member from Bloomsburg, Pa.

Enclosed please find \$1 for membership in the Musical Alliance.

ELSA S. RIGGINS.

Bloomsburg, Pa., July 3, 1918.

Dr. Schiller Joins

Enclosed please find \$1 for membership in the Musical Alliance.

M. SCHILLER.

Interlaken, N. J., July 9, 1918.

O. C. Stone a Member

Enclosed please find \$1 for membership in the Musical Alliance.

O. C. STONE.

New York, N. Y., June 4, 1918.

Five Members from Montreal, Canada

Enclosed please find \$1 for membership in the Musical Alliance.

B. WILANSKI.

Montreal, Canada, July 8, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.

GEORGE J. SHAPIRO.

Montreal, Canada, July 8, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.

HARRY ROTHER.

Montreal, Canada, July 8, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.

LINA DUPUIS.

Montreal, Canada, July 8, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.

MYRA S. LEVINE.

Montreal, Canada, July 8, 1918.

Two Members of Max Weil's Orchestra Endorse the Alliance and Join It

It gives me great pleasure to enclose the two subscriptions to the Musical Alliance, Alfred Troemel, Indianapolis, Ind., and Louis A. Pike, Indianapolis, Ind. They are two members of my orchestra and are great believers in the movement you have begun.

MAX WEIL.

Indianapolis, Ind., July 1, 1918.

GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, DIR., announces that

Mrs. Clara and Commissioner Philip Berolzheimer have offered six annual free scholarships to deserving young men and women eighteen years of age and over. For particulars address:

THE GUILMANT ORGAN SCHOOL

Write for New Catalogue

44 West 12th Street, New York

MARIE NARELLE
KATHLEEN NARELLE Pianist

Australian Soprano
Concerts—Recitals

Now booking season 1918-1919

Mgt.—Lee Keedick, Lecture and Musical Bureau
437 Fifth Ave., N. Y. W. C. GLASS, Booking Mgr.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

The Metropolitan Opera Chorus School

To the Editor of MUSICAL AMERICA: Knowing the fearless and candid attitude which MUSICAL AMERICA has always maintained in musical matters, I take this opportunity to call public attention to a case of flagrant injustice toward a large number of young people struggling for a musical education and advancement in the hope that some day they may be enabled to earn their living by their musical talents. I refer to the chorus school conducted by the Metropolitan Opera Company during the opera season.

This school has been maintained by the Metropolitan Opera Company for several years for the ostensible purpose of giving free instruction to young men and women who desired to fit themselves for an operatic career by undergoing a two-year course of training designed to qualify them for entrance to the regular chorus of the company as vacancies occur.

This free and open opportunity for young men and women of all classes, which opens the door to those who have not the means to secure musical instruction, is indeed a generous and praiseworthy act on the part of the board of directors, and is undoubtedly designed to develop American musical talent wherever found. As conducted for several years past, this institution so admirably designed, has fallen far short of

its original purpose, and this is an exceedingly charitable characterization of its shortcomings. Scores of young men and women have faithfully attended this school for two seasons (which is the limit of instruction permitted) and have failed of admission to the chorus when vacancies have occurred. And do not overlook the fact that those who have been admitted to the school have been chosen by its conductors because of their exceptional voices. For several years past only one each year has been admitted to the chorus, although several vacancies occur each season.

Can it be possible that American vocal talent is so rare? Is it to the credit of those conducting the school that with all their care in selecting candidates only one can be found each year fit to enter this chorus? This season there were about twenty vacancies because of the dismissal of the German members, yet these vacancies are being filled by outsiders and not from the school.

If this school is to be run year after year for the purpose of developing one chorister a year on the average, it is a delusion and an injustice to scores of worthy young musicians, and the directors should call it a failure and discontinue it. It would be much better to devote the money expended in this enterprise to the musical education of a few promising pupils in some reputable musical institute.

I doubt if the directors of the Metropolitan Opera Company, who are all men sincerely devoted to the advancement of musical talent in America are aware of this condition of affairs. The course of the conductors of this school for several years past is indefensible from any standpoint. If it is to be conducted in the future as in the past, its motto should be: "All Americans Who Enter Here Must Abandon All Hope of Entering the Chorus."

AMI WRIGHT.

New York, July 15, 1918.

Grateful to N. Y. Teachers' Convention for Discovering Pianists

To the Editor of MUSICAL AMERICA:

Your spirited frontal attack on the New York State Music Teachers' Association in the issue of July 6 was both needed and representative of the courageous principles of MUSICAL AMERICA. Doubtless the association needs such a jolt and I know that many respected members of the organization are thoroughly in sympathy with you in your battle for higher academic standard and your fearless expression concerning the men whose narrow vision and hopeless self-complacency render conditions intolerable.

At the same time, while I recognize the justice of your story concerning the association and while I understand your sympathetic insight into the situation, yet, I, for one, cannot call the New York convention a complete failure.

I observe that your writer gave immediate recognition to the unusual talent of some of the artists who appeared in concerts before the teachers.

I refer particularly to the twelve-year-old pianist, Matilde Locus, who astonished everybody with her remarkable talent. A child like this, as you remarked, must some day astonish the world, providing, of course, she is not spoiled like, alas, so many great talents. Then again I was impressed by the virtuosity of a young man, a Mexican gentleman, I hear, who played at Mr. A. K. Virgil's reception on the evening preceding the convention in the Hotel Majestic. Another talent!

Surely, if a convention can produce one or two artists like these, it cannot be rated as a total failure!

A PIANIST.

New York, July 22, 1918.

The New Prices of Sheet Music and the Composer's Royalties

To the Editor of MUSICAL AMERICA:

The editorial in last week's MUSICAL AMERICA on "The New Pricing of Sheet Music" is very interesting, but there is one aspect of the question which is not

mentioned, and that is the composer's royalty, which will be seriously affected by the new rule.

It is, I believe, the practice of most music publishers to pay the composer a royalty (usually ten per cent) on the marked price of a piece. If the piece of music were marked \$1, the composer would receive 10 cents for every copy disposed of, even though sold for only 50 cents. Under the new rule the composer's royalties will be cut almost in half. To the majority of composers this is not a serious matter, as their royalties could be either halved or doubled without seriously affecting their incomes. But it is a factor of the situation that undoubtedly influenced the publishers in making the change. Will the publishers now make new royalty contracts with the composers or will the composers be "the goats"?

HAROLD VINCENT MILLIGAN.

Lovell Center, Me., July 16, 1918.

As to a National Marching Song

To the Editor of MUSICAL AMERICA:

I notice that one of your correspondents has written a new musical setting for "America." Really! But when you come to think of it, is there anyone able to compose or improvise who has not written music for the same words? I myself have written more than 100 different settings, but not one of them has yet passed my own personal censorship enough even to be blinked at by any other eyes than mine.

We have no national marching song. "The Star-Spangled Banner" is in triple measure, and also "America." Marching cannot be done to either, though our boys might waltz to either as an accompaniment. "Hail, Columbia," though a good marching tune, has somehow gone into the discard. "The Battle Hymn of the Republic" is the best of those left to march by. "America," however, might be rewritten in common time, bringing the accent of words and music properly together. Then it can be marched to.

D. W. MILLER.

Norwood, Ohio, July 15, 1918.

"A GREAT IDEA, A GLORIOUS ONE," CARUSO CALLS COMMUNITY SINGING

PHILADELPHIA, July 13—Enrico Caruso gave fresh evidence of his democratic sympathies and furthermore indorsed the Community Sing idea in no uncertain fashion, as was told last week in MUSICAL AMERICA. While strolling from the Ritz-Carlton on Broad Street in the vicinity of the Liberty bond statue, he encountered a large crowd assembled about the speakers' stand, singing patriotic melodies. Mingling with the masses, he joined heartily in singing the "Battle Hymn of the Republic," which at that moment was being given. Instantly his voice attracted attention; then his features were promptly recognized and with a shout "the great Caruso," his identity was quickly made known to thousands. He accepted the attention with his customary easy grace and after the "sing" had ended, asked to be presented to its leader, Albert N. Hoxie.

"It's a great idea, a glorious one," he explained enthusiastically. "It should be done all over the country. It is so beautiful, so inspiring; when I came into the crowd I simply had to sing and sing with all my might."

A little later he was prevailed upon to meet several correspondents, including that of MUSICAL AMERICA, in his room at the Ritz. As a preliminary, his secretary, Bruno Zito, told what Caruso had done for America and the cause of universal democracy. Zito told how Caruso's four appearances at Red Cross and other war relief concerts had netted receipts totaling more than \$3,185,000; how his private contributions to war causes had amounted to several hundred thousands and how he planned to continue his activities when the drive opens for the Fourth Liberty Loan.

While the correspondents listened to Zito in the outer room of the hotel suite, the sound of a piano was heard in the inner room. Then followed the voice which has thrilled thousands the world round. He was singing his part in the duet in which he shortly will be heard for the first time—that from the Verdi opera "Forza del Destino." His associate in the number is to be Giuseppe de Luca, the Metropolitan Opera baritone.

Finally there came a pause and the correspondents insisted upon an interview. American journalistic stick-to-itiveness won, and the great tenor opened his doors to his callers.

After referring to the fact that this is the fifteenth time he has visited America and the further fact that this year he is celebrating his silver jubilee as a singer, he added ecstatically: "I am trying to do my bit by singing for my country and for America, and thereby helping the Allies and their cause."

"Have you composed anything lately?" he was asked.

His face lighted up as he replied, "Yes, I have written an American march with words, called 'Liberty Forever!' I want to sing it for you," he promptly added.

Calling his accompanist, S. Fucito, he handed him a copy of the song, and setting himself at a table in the center of the room spread out a duplicate copy. Then he launched forth with his golden notes. His English accent was as clear as his bell-like tones—never was better illustration afforded of the great possibilities of singing in the Anglo-Saxon tongue. Incidentally, it was noted that he wore his glasses, as an aid to reading.

"Come see me again," he said most genially, when he had finished the song and had received the plaudits of his hearers. "Come see me again. I'll sing some more for you. Ah, I love to sing." In attitude, gesture, bearing, vivacity and all around activity, mental and physical, he showed himself little if any changed from the old Caruso—the Caruso of the wondrous voice, and the Caruso whose cheerful personality time has not been able to warp.

T. C. H.

Rutland Honors Memory of S. B. Whitney, Boston Organist

RUTLAND, VT., July 18.—As part of its Bastille Day celebration this city honored the memory of the late S. B. Whitney, who was born in Woodstock, Vt., and who died in that town, was for many years organist in Boston. The Rutland city band played the processional march written by Mr. Whitney for the organ, with band arrangement by Thomas M. Carter of Boston. This march was used at the opening of the tenth anniversary

concert benefit of the Musicians' Mutual Benefit Society of Boston, given by a band of 400 musicians. D.

Two Township Bands in Iowa

CHARLES CITY, IOWA, July 17.—Township bands are not common, but there are two in Iowa. One, the Orange Township Band in Black Hawk County, is a flourishing band of forty pieces. It gave a concert at the consolidated school in the township last evening for the boys who depart this week to join the army.

ELINOR COMSTOCK SCHOOL of MUSIC

ENDORSED BY PADEREWSKI

Catalogues sent on request
ELINOR COMSTOCK (Pupil of Leschetizky) Director
41 and 43 East 80th Street New York City



David Mannes Music School

DAVID and CLARA MANNES, Directors
154 E. 70th Street, New York

TEACHER'S COURSES

In response to the many demands for teachers who represent the ideas and methods of this school, Mr. and Mrs. Mannes announce a Normal Course for those who desire to become teachers, and for those teachers who may wish additional pedagogical experience. There will be courses for Teachers of Class Singing in Schools and for Instrumental Teachers. Unusual opportunities are offered under the direction of a faculty consisting of Miss Angela Diller, Mr. Richard Epstein, Mr. David Mannes, Miss Elizabeth Quail, Mr. Leon Rennay, Mr. Ernest Bloch and Mr. Thomas Whitney Surette. Teacher's certificate will be given to those who have satisfactorily completed the course. Phone—Rhinelander 10.

For catalogue address the Secretary.

VERA BARSTOW

AMERICAN VIOLINIST

1918-1919

NOW BOOKING

Mgt.
M. H. HANSON
435 5th Ave.,
New York



MISCHA ELMAN

NOTE:—NEXT SEASON IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA

BEGINNING NOW

Management R. E. JOHNSTON
1451 Broadway, New York City
STEINWAY PIANO USED

GIFTED ORGANIST OF ERIE, PA., SECURED BY BROOKLYN CHURCH



Conrad Forsberg, Organist

ERIE, PA., July 13.—Conrad Forsberg, organist and choir director of the Bethany Swedish Lutheran Church of this city, has accepted a similar position with the Bethlehem Lutheran Church of Brooklyn, N. Y. Some time ago Mr. Forsberg successfully passed the examination necessary to become a fellow of the American Guild of Organists and holds a diploma from this organization. His musical activities, however, are by no means confined to the organ, for as a pianist and teacher he has also gained a merited success. During the past two seasons Mr. Forsberg has been doing extensive concert work, including several appearances with Marie Sundelius, the Metropolitan soprano, with whom he toured successfully this spring.

E. M.

Ernest Davis Appears in Many Concerts for Patriotic Causes

Besides his recent appearance as soloist at one of the Stadium concerts, when he sang an aria from "Bohème" and the tenor parts in the quartet from "Rigoletto" and sextet from "Lucia," Ernest Davis last week made several appearances for patriotic causes. On July 4 he was one of the soloists at the Loyalty Celebration given under the auspices of the National Security League in Passaic, N. J. His numbers on that occasion, besides an aria from "Bohème," consisted of "The Trumpeter" and Oley Speaks' "When the Boys Come Home." On July 6 he sang for the men at Camp Mills and on July 31 at Pelham Bay.

Sara Anderson Scores in Recital at Raymond, Me.

RAYMOND, ME., July 17.—Mme. Sara Anderson, soprano, gave a recital last evening at Forhan Hall for the benefit of the Union Church, in which she won pronounced success. Her finished art was given an opportunity in a program that included French songs by Paladilhe, Chausson and Massenet, American songs

by Homer, Smith, MacDowell and Beach. Mme. Anderson also presented two operatic numbers, the "Song of the Robin Woman" from Cadman's "Shanewis" and the "Song of the Tiger" from Massé's "Paul and Virginia." Her other offerings were old English, Scotch and Irish folk-songs, all of which she sang most artistically, winning hearty approval from the audience. An ensemble of sixteen of the Regneas pupils, forming a chorus of women's voices, sang the "Star-Spangled Banner," Brockway's "lonesome-tune" setting, "The Nightingale," and compositions by Mozart and Gaul. Blanche Barbot played the accompaniments skilfully for Mme. Anderson and the chorus.

URGES GREATER MUSICAL OPPORTUNITIES IN RICHMOND

President Corley of Wednesday Club Would Remodel City Auditorium—Wants More Choral Work

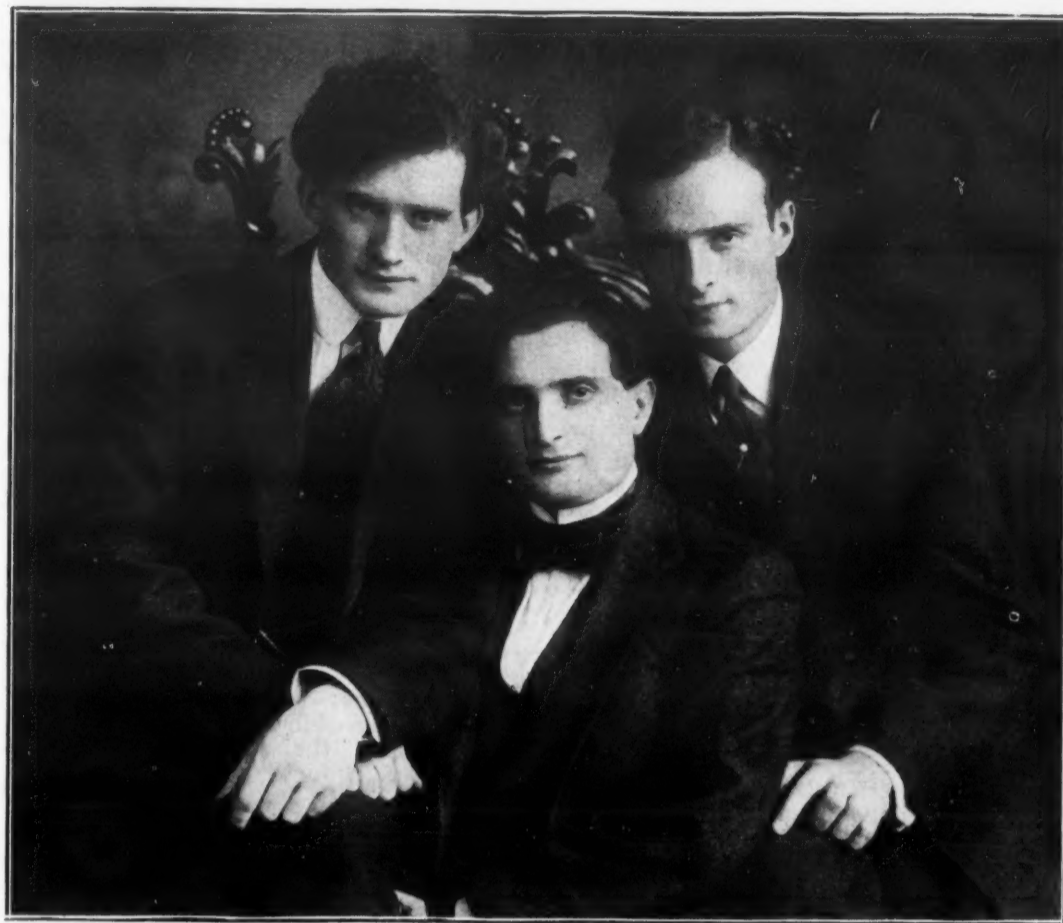
RICHMOND, VA., July 16.—Recommending the purchase of a great pipe organ to be installed in a remodeled City Auditorium, President John G. Corley of the Wednesday Club in his report at the annual meeting of the club held recently advocated a movement on the part of members of the organization for better concert accommodations in this city. President Corley pointed out the advantages of a modern hall or auditorium for public purposes and said the installation of a great organ would give many opportunities for concerts. The hall could be used on Sundays as well as week days and could be lent for community occasions whenever wanted.

President Corley also recommended a greater choral organization in the club and expressed the opinion that choral work should be featured at all entertainments of the organization. He pointed out the fact that in spite of conditions brought about by the war, there were enough good singers here to form one of the best choral organizations in the South.

The Wednesday Club in May of this year celebrated its twenty-fifth anniversary by giving one of the greatest musical festivals ever undertaken in this State, if not in the South. Mr. Corley recounted the work of the organization which started twenty-five years ago with a quartet composed of four local musicians. The club has grown to great proportions during the quarter century and has kept pace with the progress of Richmond as a commercial and financial center.

On account of the war it was decided to hold only two concerts at the May Festival next year, instead of three, which has been the past custom. The usual midwinter concert will be given with local artists. Officers elected were: J. G. Corley, president; G. W. Stevens, vice-president, and the following board of directors: Henry W. Anderson, John Stewart Bryan, H. D. Bryant, Robert M. Baker, J. G. Corley, C. A. Canepa, G. W. Greener, Walter C. Mercer, W. K. Mathews, G. W. Stevens, Meade T. Spicer, E. S. Simpson, Thomas Whittet, G. Jeter Jones, Conway H. Gordon and Nathan Simon. W. G. O.

Cable Tells of Cherniavskys' Success in South Africa



The Cherniavsky Trio: Mischel, Leo and Jan, Pianist, Violinist and 'Cellist

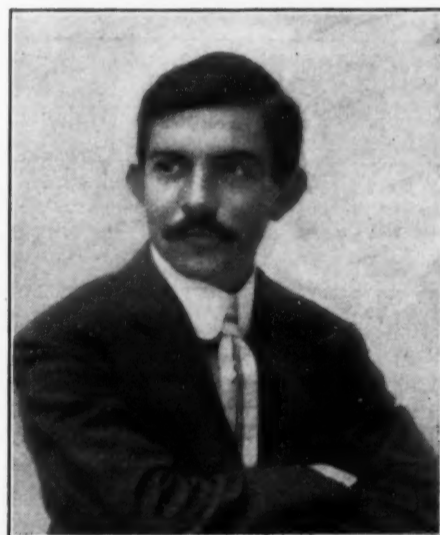
HAENSEL & JONES, the New York managers, received a cablegram on Saturday from Johannesburg in Cape-town, South Africa, detailing the signal success won in that city by the Cherniavsky Trio, which last season toured through the United States and Canada.

The three young men comprising this unique musical organization have no patience with slack seasons, therefore, they avoid vacations by continually traveling around the globe, so arranging matters that they nearly always arrive

at a new country during the height of its musical season. When they have completed their appearances in South Africa they will proceed to India, and then to China, Japan and other Oriental lands. They will not be back in the United States until the autumn of 1919.

The cablegram from South Africa tells of six concerts given by them in Johannesburg. The attendance at none of these concerts was under 3000 and according to the report the enthusiasm was at high pitch. The members of the trio are Mischel, Leo and Jan.

WALLINGFORD RIEGGER GOING TO DES MOINES IN A DUAL CAPACITY



Wallingford Riegger, Gifted American Conductor

Wallingford Riegger, the young American conductor, who has been active in orchestral circles in Europe during the last few years, has been engaged by Drake University, Des Moines, Iowa, to head the composition and cello departments of that institution. In addition to this Mr. Riegger will take charge of the local symphony orchestra, which now numbers some forty musicians. During the present summer he has been devoting time to composition in the larger forms and will present some of his works in Des Moines next winter. Mr. Riegger will spend the month of August in Massachusetts with his family, leaving in September to assume his new duties in Des Moines.

Wells Wins Recital Laurels in Kent, Ohio

KENT, OHIO, July 12.—A recital of fine quality was given yesterday at the State Normal College by John Barnes Wells, the New York tenor. Mr. Wells scored an immediate success, offering a program entirely in English, with the exception of two Italian classics by Pergolesi and Caldara. Among his songs were some old Irish arrangements by William Arms Fisher, two negro spirituals by H. T. Burleigh and two American groups by Alexander Russell, Floy L. Bartlett, Loomis, Dunn, Nevin and Speaks. He also won marked approval in his own delightful songs, "The Lightning Bug," "I Wish I Was a Little Rock" and "I Dunno." His singing of Oley Speaks' patriotic "When the Boys Come Home" at the end of the program aroused great enthusiasm. He added a number of encores. Charles T. Ferry of Cleveland accompanied him at the piano excellently.

Frances Alda, soprano of the Metropolitan Opera Company, will give a concert in the Auditorium at Ocean Grove, N. J., on Tuesday evening, Aug. 6, for the benefit of St. Paul's Methodist Church, Asbury Park.

LISBET HOFFMANN

CONCERT PIANIST

Summer Course in Music

Studios in Woodstock, New York
July till September 15th.

WASSILI LEPS

Conductor

Opera—Symphony—Oratorio

The Powelton Apartments, Phila., Pa.

New England CONSERVATORY OF MUSIC

Geo. W. Chadwick
Director

Year opens
September 19, 1918

BOSTON, MASS.

Located in the Music Center of America

It affords pupils the environment and atmosphere so necessary to a musical education. Its complete organization, and splendid equipment, offer exceptional facilities for students.

Dormitories for women students.

Complete Curriculum

Courses in every branch of Music, applied and theoretical.

Owing to the Practical Training

In our Normal Department, graduates are much in demand as teachers.

Address Ralph L. Flanders, General Manager

The Free Privileges

Of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student.

A Complete Orchestra

Offers advanced pupils in piano-forte, voice, organ and violin experience in rehearsal and public appearance with orchestral accompaniment.

Dramatic Department

Practical training in acting.

CAROLINA

LAZZARI

LEADING CONTRALTO

CHICAGO OPERA ASSOCIATION

Management: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Avenue, New York

The Manager's Invaluable Asset

Agents for Leading Musical Stars Understand the Potency of Well-Directed Advertising "Atmosphere" in Publicity Matter—Hints on Conducting Campaign

By MERLE ARMITAGE

PROBABLY one of the greatest, if not the greatest thing in modern business is advertising. Probably no other thing is so little understood or so often abused and misunderstood by managers of musical attractions, local and otherwise. Advertising is everything, provided you have the goods to back it up.

Among the managers of the great artists, artists with real, not alleged, box office drawing power, the value of advertising and its use is well understood. They believe in big advertising, in advertising on a large scale, and in keeping everlastingly at it. They know the secret that many men will never guess, that it is the constant hammering, not the occasional spurt, that brings results to the advertiser.

The man who can distinguish between the good and the bad in publicity (another name for advertising) and who has an attraction that will deliver the goods, yes, deliver even more than the circular, billboard and reader sets forth, and who has the courage to "hold on," is coming out upon one of the many highways that leads to success.

A good advertiser does not expect to insert one advertisement and have a heap of letters and inquiries for terms in the next mail. He will make his advertising supplement his work, or vice-versa. I believe that a new artist should put every dollar she or he makes, above actual expenses, back into advertising. It will pay the largest dividends of any investment they can make.

Take concrete examples. The genius of Charles L. Wagner as a manager is unquestioned, and he would have been a brilliant success in the rôle of an advertising man of the highest and finest type. Take another case. Great talent, plus a manager who knows how to advertise, and how to follow up advertising, has made Maud Powell known in every civilized city and town and secured engagements in most of them. Both managers are managing artists whose art has the widest possible appeal, and the names of their clients are household words. Such is the magic of advertising.

Another Type

There is another kind of advertiser and manager. Those who control the destinies of the ultra-smart novelties

of the musical world, individuals and ensembles famous for the finesse and elegance of their art. Consider the true atmosphere reflected in the publicity matter of the Trio de Lutèce. In both instances the true chord was struck, in both types of advertising are reflected brains and understanding, a comprehension of values and a knowledge of the fine points of the game that is wholly instinctive.

But it does not necessarily follow that one must be to the manner born, for, although many of us may not possess the native ability to size up and apply advertising, yet there are certainly many things that we can refrain from doing that will score heavily for the side of effective promotion.

For instance, a local manager who wishes to fill his house for a concert of a well-known chamber music organization would hardly use sandwich-men or circus posters as his medium of publicity. Likewise, a man who is handling a headliner does not confine his campaign to engraved cards mailed to his society list alone. The successful local manager knows his mediums, just as he knows his public.

Start Publicity

One of the greatest advertising errors, at least one found more often among local managers, is the failure to start publicity far enough in advance. I contend that you cannot start too early. Of course, there is such a thing as so wording your readers and press material, that your public gets the impression that the attraction is to appear very shortly, thereby defeating the purpose of the reader. But if correctly handled, a year in advance is not too soon to begin a campaign that, gradually in-

creased, will "put over" your show.

Educate your public. Make them feel that they "know" your artist, create a desire for first-hand knowledge, for it is the curiosity to hear and see the great ones, the celebrities of the world, that changes the money from their bank to yours.

Correct handling of types and type faces, the use of white space, or color, of design and proportion, of photographs and cuts, are details of the business that count for more than most people realize.

To watch the steady and fruitful results of well placed and well handled advertising is a fascinating game. Like Iowa corn on a hot summer night, you can almost see it grow!

KITTY CHEATHAM SINGS AT OHIO STATE NORMAL

Student Body of College Joins with Artist in Singing of Patriotic Songs

KENT, OHIO, July 20.—The fifteen hundred students of the Ohio State Normal College at Kent gave Kitty Cheatham an enthusiastic reception at her appearance, on July 15, before the faculty, several out-of-town guests and the entire student body of the college. Miss Cheatham's appearance was an epoch-making event for the students, who are being prepared for teaching in the various centers throughout the Middle West. The interest and variety of the program and the artist's rare interpretative gifts made a deep impression on the audience, as well as the freshness and charm of her singing voice.

Miss Cheatham sang folk-songs of Russia, France, Scandinavia, Great Britain, China, in addition to several modern songs and the old negro music, which this artist interprets as no one else can. There was an innovation on the program which found great favor and that was the singing of the two new community songs, "Love's Lullaby" (the words of which were printed on the back of the program) and "Our America," by Augusta E. Stetson. Before teaching the lullaby to the audience, Miss Cheatham made a strong plea for the children, as to the necessity of giving them songs with the right ideals to sing. This so impressed the audience that they sang with her not only the five verses of the song, but repeated the last verse. Her spoken preface to the new national anthem, "Our America," roused the audience to a genuine burst of enthusiasm, as Miss Cheatham's true patriotic spirit and clear understanding of the great spiritual import of the hour was expressed in every sentence that she uttered. She awakened the audience to such enthusiasm that they sang not only the seven verses of the anthem, but repeated three of them, and the great chorus of fifteen hundred fresh young voices could be heard ringing out from the high hill upon which the college buildings are located. As the audience was leaving the auditorium, one well-known educator from Chicago was heard to remark, "Every educational institute in this nation needs Kitty Cheatham. Her power will be felt more and more as this great world struggle begins to touch this country vitally."

Meta Schumann played Miss Cheatham's accompaniments with rare skill and artistry, and the audience recognized her fine musicianship.

Troops Hear Harriet McConnell in Many Concerts

Continuing the work in the camps, of which she has done so much this summer, Harriet McConnell, the gifted New York contralto, spent three days, from July 8 to 10, at Camp Dix, where she sang in the auditorium, in four Y. M. C. A. huts and in sixteen of the hospital wards. Miss McConnell is a member of Mrs. Minnie M. McConnell's unit of the Stage Women's War Relief. She also sang under Y. M. C. A. auspices at Camp Edge, Sea Girt, N. J., and spent July 7 at Camp Upton, singing in one of the "Y" huts and in seven of the hospital wards.

Penn Song Finding Favor

John Loring Cook, the Chicago vocal instructor, has been using in his teaching Penn's "The Magic of Your Eyes" with much success. He has also sung it on a number of programs. This song has also found favor with Thomas E. Clifford of Roxbury, Mass.; Frederick William Zimmerman of Seattle, Wash.; Margaret Sawyer of Boston, Miss S. F. Miller of Brooklyn and Marian Wright Powers of Carthage, Mo.

:-: MUSICIANS' DIRECTORY :-:

EDITH M. AAB, American Contralto

Concert—Recital—Oratorio
Teacher of Voice

Studio: 76 Tremont St., Hartford, Conn.

JOSEF ADLER

PIANIST

Teacher—Accompanist—Song Interpretation
Studios, 154 West 72nd Street, New York City
Phone, Columbus 1311

CAROLYN ALDEN ALCHIN

HARMONY—EAR TRAINING
UNIVERSITY OF SOUTHERN CALIFORNIA
Los Angeles, California

The American Institute of Applied Music

Thirty-second Season
212 West 59th Street, New York City
Tel. 2329 Columbus.

MADAME MATILDA ANGERI

VOICE BUILDER

Absolute Method Against Tremolo

Hours 2 to 5 p.m.

323 W. 45th St., New York City. Phone Bryant 2178

ELLA BACKUS BEHR

Teacher of Merle and Bechtel Alcock

Institute of Music and Roman Languages, 231 W. 96th St., New York City. Phone River 9689.
Ida Hirst Gifford—Assistant and General Director.
Signor Girola—Language Department.

MAX BENDIX

VIOLIN INSTRUCTION

18 E. 42d St. (2 doors from Schirmer's), N. Y. City

WALTER L. BOGERT, Baritone

TEACHER OF SINGING

130 Claremont Avenue, New York City

ERNEST CARTER

COMPOSER—CONDUCTOR

Address: 150 West 58th St., New York

ETHEL CAVE COLE

Accompanist and Ensemble Player

Teacher of Singing and Coach
57 West 58th St., N. Y. Plaza 2450

REBECCA CLARKE

VIOLA SOLOIST

Lessons in Viola, Harmony and Ensemble
Summer address: Pittsfield, Mass.

DALCROZE SCHOOL OF EURHYTHMICS

New York—9 East 59th St.

Authorized by Dr. Jacques-Dalcroze
Plaza 4426 Prospectus on application

Mrs. SUSAN HAWLEY DAVIS

TEACHER OF SINGING

Metropolitan Opera House
1425 Broadway Phone Bryant 1274

MR. AND MRS. ROSS DAVID

VOICE PRODUCTION and REPERTOIRE

260 West 57th St., New York
Tel. Conn.

J. WARREN ERB

CONDUCTOR—COACH—ACCOMPANIST

Available for Artists on tour in Middle West.
Address: 350 West 55th St., New York.
Tel. 9968 Columbus.

WILLIAM J. FALK, Teacher of Singing

Address, 50 West 67th Street New York
Telephone, Columbus 7031

HENRY T. FLECK

Head Musical Department,

Normal College, New York.

68th St. and Park Ave. Tel. 2443 Plaza

WALTER HENRY HALL

PROFESSOR OF CHORAL MUSIC

Columbia University

HEALTHY BREATHING

and correct speaking taught in six lessons (50 cents, postpaid) by Marie van Gelder, author of "The Foundation of Artistic Singing." Elizabeth Mather College, 708 Peachtree St., Atlanta, Ga.

JESSIE FENNER HILL

TEACHER OF SINGING

METROPOLITAN OPERA HOUSE
1425 Broadway, New York (Bryant 1274)

Frank

HEMSTREET TEACHERS OF

SINGING
Lillian Miller 50 West 67th St. Tel. Columbus 1405

Summer Classes

New York Studio and Woodstock, N. Y.

ARTHUR J. HUBBARD, Vocal Instruction

246 Huntington Avenue

BOSTON, - - - MASS.

MINNA KAUFMANN, SOPRANO

Vocal Studios (The Lehmann Method)

Address: Carnegie Hall. Personal Rep., Emma L. Trapper, 105 W. 40th St., N. Y.

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York
Studios: 212 W. 59th St., New York

ISIDORE LUCKSTONE, Teacher of Singing

53 West 86th St., New York

Telephone, 7493 Schuyler

MASTER SCHOOL OF MUSIC

110 Remsen Street BROOKLYN, N. Y.
Faculty: Madame Melanie Guttman-Rice, Mr. Edward Falk, Associate Principals; Mr. R. Huntington Woodman. Notable Faculty: Ella McKean York, Registrar. Resident pupils accommodated.

MAUD MORGAN,

Harp Soloist

Concerts—Instruction
(Teaching Children a Specialty)

216 W. 56th St. Phone—Circle 1505
Summer Address, Princes Bay P. O. Phone Tottenville 12-09

EDMUND J. MYER

601 Carnegie Hall, New York Circle 1350

SUMMER TERM IN SEATTLE

Teacher of Theo. Karle

LILLIAN SHERWOOD NEWKIRK

TEACHER OF SINGING

Wed. and Sat., 1425 Broadway, New York.

Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. NIESSEN-STONE

Mezzo Contralto, formerly Metropolitan Opera Co.
Nine years with Institute of Musical Art. Private
Studio: 50 West 67th St. Tel. 1405 Col.
M'g't: Annie Friedberg, 1425 Broadway.

N. VAL. PEAVEY, Pianist

TEACHER OF PIANO AND VOICE

STUDIOS { NEW YORK—120 Carnegie Hall
{ BROOKLYN—99 Euclid Ave.

DOUGLAS POWELL

SPECIALIST IN VOICE PLACEMENT

Teacher of Clara Loring and other prominent singers.
1425 Broadway, New York, Metropolitan Opera House Bldg. Phone Bryant 1274

CARL M. ROEDER, Teacher of Piano

STUDIO: 607-608 CARNEGIE HALL, N. Y.

Residence: 680 St. Nicholas Ave.

Newark Studio: 136 Roseville Ave.

FRANCIS ROGERS

Concert Baritone,

Teacher of Singing.

Studio 144 East 62nd St., New York

THE SITTIG TRIO

VIOLIN, 'CELLO AND PIANO

RECITALS, CLUBS, MUSICALES, ETC.
Fred V. Sittig, Teacher of Piano and Accompanist.
318 West 57th St., N. Y.

HENRIETTA SPEKE-SEELEY

TEACHER OF SINGING

Coaching—Recitals
Metropolitan Opera House; Res., 2184 Bathgate Av.

CHARLES GILBERT SPROSS

PIANIST—ACCOMPANIST—COMPOSER

Care of John Church Company, New York

Mme. C. TROTIN,

TEACHER OF MUSICIANSHIP

Including Sight Singing, Musical Theory, Rhythm
Studio 805, Carnegie Hall, New York
Send for pamphlet. Private Phone, 5410 Riverside

CLAUDE WARFORD

COMPOSER—TEACHER OF SINGING

Metropolitan Opera House Bldg.
1425 Broadway Phone Bryant 1274

IDA GEER WELLER

Mezzo-Contralto

CONCERT—RECITAL—ORATORIO
Pittsburgh Direction: Francis G. Weller, 981 Union Arcade

A. CAMPBELL WESTON

PIANIST—ACCOMPANIST—COACH

27 S. Oxford St., Brooklyn, N. Y. Tel. Prospect 8969 J

THOMAS WILLIAMS

TENOR

CONCERTS—ORATORIO—RECITALS

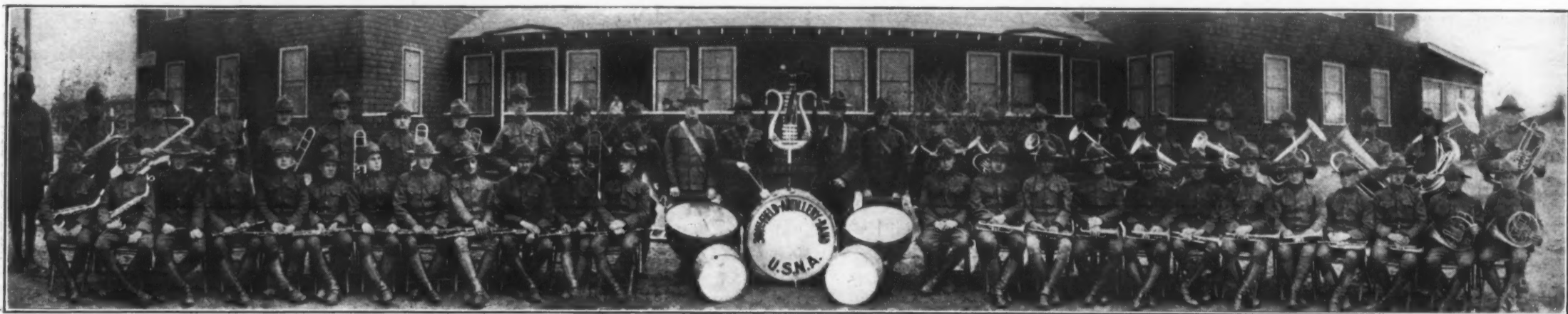
Studio: 420 West 129th Street

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director.

All singers made self-supporting. Summer term at
New York and Asbury Park
Metropolitan Opera House, New York.

Boston Folk Defy Downpour to Hear Camp Devens Band



CAMP DEVENS, AYER, MASS., July 15.—An unconscious tribute to the power not only of music in general, but to the ability of the 301st Field Artillery Band in particular, was tendered this organization of musicians on Bastille Day. For two

hours in the afternoon of July 14, Bastille Day, a crowd of enthusiastic Boston lovers of music stood, regardless of the rain pouring down upon them, to hear the band play French and American music, under the leadership of Lieutenant Harrison Keller, the organization's bandmaster

Urges His Colleagues to Preserve Organ's Dignity

AN eager plea for the better understanding of the possibilities of organ music, not only by the hearer, but by the performer, has been made in the *New Music Review* for July by Edward Shippen Barnes, organist and choir-master of the Rutgers Presbyterian Church, New York.

"Unusual difficulties," he remarks, "seem to be placed in the way of the conscientious organist when he attempts

to place before the public the fruits of his effort and study. The fault may lie partly with the public," he adds, "but undoubtedly it rests in equal degree with the organist." Then, in developing his reasons, he writes:

"The methods for producing the maximum effect on the organ differ widely from those which must be followed by the performer on the piano or violin, but the personality of the performer may be felt in no less degree on the organ than on the other instruments. The organ has its effect—an effect unique in music, and in dignity and majesty unsurpassed by any other instrument. The organ should be as Bach always considered it, before all else, the incarnation of dignity, and he who lets slip from his mind this conception of the instrument loses that without which all other skill is nothing worth; he forgets the purpose for which the organ, as an instrument, exists. The organ, being suited best of all for polyphonic music, has inspired a great mass of literature of that nature, and while this literature has caused a loss of interest in the organ as a recital instrument, in the popular mind, it has served to keep its character noble and serious. The organ cannot, of its very nature, ever be a popular instrument in the same way that the piano or violin may be. It suffers another disadvantage from the fact that to the great mass of intelligent people the organ is a very familiar thing—merely an adjunct to the church service, a necessary one, but nevertheless little more than a piece of church furniture. Familiarity has bred, if not contempt, indifference—the quality of the work presented them by the organist inspiring in them less interest ordinarily than the degree of excellence of the steak which the waiter serves them in a restaurant. Perhaps the organist has lost his 'vision,' the vision of his youth, and under the circumstances it is hard to blame him. It is discouraging to talk to people in a language they do not understand, and yet to have to keep on talking—meeting, year, after year, with the same, albeit kindly, indifference.

"What is the solution? What shall he do who has spent long years in study of his beloved instrument, and yearns to impart to the world some of its beauties? First of all, he must learn to find his pleasure not in the number of his audience; for, except in rare instances, it will not be great, nor can he expect many to understand. The greatest masters of the organ, who are, perhaps, certain of the cathedral organists of Europe, are not appreciated by one thousandth of those who hear them, but find their satisfaction in the small group

of friends and students who, Sunday by Sunday, devotedly follow and observe their every inflection and nuance. He must also realize that the element of education must enter very strongly into the composition of every recital program, else one might as well read a treatise on theology to a group of children as to play a program of unalloyed severity to an ordinary audience. Few organists, however, err on this side of the question.

"He must judge from the temper of his congregation on what level he should begin operations. It may be necessary to introduce into his program a certain number of those utterly vapid soft numbers whose musical worth is nil, but whose easy harmonies and harmless mel-

odies are as easily assimilated by the audience as a popular air. But it should be his aim to rise, even in his short and quiet numbers, to much greater heights, and to carry his audience with him, and the sugar-coated compositions above referred to should be employed only as stepping-stones to better things.

"May we not hope," Mr. Barnes says in conclusion, "that, with the encouraging increase of those students at home and abroad, who in these days are searching as never before after the loftiest traditions of organ playing, and are delving into the minutest details of the riches of Bach and his successors, the greatest of instruments may be rescued from the oblivion of habitual disregard?"

CAN MUSIC MIRROR SOUL OF THE SEA?

PAINTERS without number have given us reproductions, more or less faithful, of the appearance of the sea, but not one in ten thousand gives the onlooker the *spirit* of the sea, that thing that gets into one's blood.

Sound-painters, as John F. Runciman points out in a recent article in the *Chicago Herald and Examiner*, on "Composers and Sea Music," have been even less successful in the quest for the ocean's soul. "To suck from the sea all its color, sense of ruthlessness, imperious power, loveliness and everlasting mystery has proved a task beyond the strength of all save two composers, Purcell and Handel," says the writer. Purcell came of a race of sea-goers, he tells us, but the case of Handel cannot be so explained. "Of an inland stock, he cannot have dreamed of the sea. Yet the fact remains that Handel took up what Purcell had accomplished and carried it on in effort upon effort until he reached the splendor and sublimity of 'Israel in Egypt.'"

Wagner and Handel

"The distinction I wish to draw between such music and the sea music of, say, Mendelssohn and Wagner is not a subtle, fine or fastidious one. It is a very broad one. To Wagner the Baltic and the North Sea were in themselves objectionable stretches of water, but, as a setting for the story of a man condemned to wander on the sea of life forever alone, how magnificent! With his keen eye for pictorial effect he gave us the roar and scream of the tempest and the buffeting of the waves. That done, his interest in the sea ended. That is to say, the sea in itself did not much interest him. (Indeed, if we are to trust his own statement in "My Life" his interest was purely personal, and distinctly unhappy!) Throughout his music

dramas he regards nature purely as a sympathetic background to human loves, sufferings, and joys.

"Now the feeling which the ocean aroused in Handel was obviously not of this comparatively narrow personal quality; it was cosmic. Where Wagner found a romantic scenic background, Handel felt the ocean of life and heard 'the mighty waters rolling evermore.' He was inspired to paint huge pictures, and he embellished and decorated with an unflinching graphic touch, but the pictures are great because of the vast, impersonal, universal central idea.

"The most successful of the sea painters after Handel and Purcell is Mendelssohn. The sighing of the wind, the rolling of the waters, the strange, resounding echoes that come out of empty caves, the gentle melancholy of eventide—all these go to make 'The Hebrides' one of the loveliest things in music.

"Beethoven never tried his hand at music of the kind. Mozart never tried, and Haydn has only one sea piece in 'The Creation.' When he wrote that interesting, old-fashioned work he had crossed the channel twice, but 'rolling in foaming billows' is a poor, uninspired thing.

"So far as I remember, 'Ocean, thou mighty monster,' is Weber's only attempt in this genre, and it is more suggestive of a squalling soprano at the footlights than of the fresh, salt ocean. Rubinstein's 'Ocean' Symphony is not real music of any sort, but mere noisy bombast. Elgar's 'Sea Pictures' bring no scent of the sea to me.

"It is no reproach to a composer that he should have failed. There are many other things quite as well worth doing. Only lately it occurred to me that, whereas many natural phenomena have been splendidly interpreted in music, few have achieved masterpieces in depicting a phenomenon which ought to make a stupendous and varied appeal to all men."

ANN ARBOR, MICHIGAN University School of Music

Albert A. Stanley, Director; Albert Lockwood, Theodore Harrison, Samuel P. Lockwood, Earl V. Moore, Florence B. Potter, Heads of Departments. 25 Associate teachers, all master instructors.

At the Ann Arbor May Festival Given by the School

MUZIO — SHARLOW — MATZENAUER — ROBERTS — MARTINELLI — ALTHOUSE — STRACCIARI — DELUCA — MIDDLETON — FERGUSON — GANZ and BONNET were the out-of-town soloists.

ADA GRACE JOHNSON and LOIS MARJORY JOHNSTON, Sopranos; NORA CRANE HUNT, Contralto; JAMES HAMILTON and ODRA PATTON, Tenors; ROBERT DIETERLE and DAVID NASH, Baritones; EARL V. MOORE, Organist; DOROTHY WINES, Pianist, and FLORENCE B. POTTER, who trained the Children's Chorus, are all associated with the School, either as faculty members or as professional students.

PROFESSIONAL STUDENTS

desiring advanced study or coaching will be interested in the SUMMER SESSION which begins July 1, or the FALL SEMESTER, which begins Sept. 30.

For catalogue or special information, address

CHARLES A. SINK,

Secretary

130 Maynard Street

"AN IDEAL LOCATION FOR SERIOUS STUDY BY SERIOUS STUDENTS."

M
A
S
A
L
V
I
N
I
R
I
O

305 West 71st St.
New York

VOICE

JOHN

McCormack

EDWIN SCHNEIDER, Accompanist
Manager, Charles L. Wagner
D. F. McSweeney, Associate Manager
511 Fifth Avenue (Postal Life Building),
New York.
Steinway Piano Used

GALLI-CURCI

"The woman with the wonder voice"

Homer Samuels, Accompanist Manuel Berenguer, Flutist

Exclusive Management: CHAS. L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Avenue (Postal Life Building), New York



CONSTANCE
BALFOUR

AMERICAN
SOPRANO

Management:
DANIEL MAYER
Aeolian Hall
New York

OSCAR SAENGER

"RECOGNIZED INTERNATIONALLY AS
ONE OF THE GREATEST AUTHORITIES
AND ONE OF THE MOST SUCCESSFUL
VOICE TEACHERS OF THE PRESENT DAY."

Address: L. LILLY, Sec'y
6 East 81st St., New York

TEL. 687 LENOX

NEW MUSIC VOCAL AND INSTRUMENTAL

PRELUDE, INTERMEZZO. From the Opera "Shanewis." By Charles Wakefield Cadman. (Boston-New York-Chicago: White Smith Music Publishing Co.)

Mr. Cadman's publishers have gotten out in editions for piano solo the Prelude to his opera, "Shanewis," so successfully given by the Metropolitan Opera Company this last winter, and the Intermezzo, played between the two acts. These are published in sheet music form very attractively, the title pages being appropriately Indian in design.

The dramatic Prelude, *Moderato maestoso*, opening in 9/8 time, F Sharp Minor, with its vigorous theme and later going to that lovely folksong-like melody in A Major, 3/4 time, with its delightful celesta accompaniment in the orchestra, is a fine bit of writing and deserves to be known by music-lovers everywhere. As for the Intermezzo in F Major, 2/4 time, *Allegro capriccioso*, here Mr. Cadman wrote one of the most enchanting things in the opera and the reduction for piano is very happy; to be sure, it does not give the full effervescence of the original orchestral version, but it represents it on the whole more than adequately and will be received with great favor by audiences. It lies remarkably well for the hands as a piano composition, for which Mr. Cadman deserves great credit, as he made the piano reduction of the entire orchestral score of the opera himself.

The Prelude and Intermezzo from "Shanewis," as here published, merit a place in American piano literature, as well as in our operatic repertory.

"AMERICAN COUNTRY-DANCES." Vol. I. Edited by Elizabeth Burchenal. (New York: G. Schirmer.)

Miss Burchenal, who is an authority on this kind of thing and is chairman of the organization committee of the American Folk-Dance Society, has taken the dances of rural New England and prepared a very admirable volume of them, some twenty-eight in number. These dances, although some of them resemble slightly the English country-dances, are essentially American. There are a few from Virginia, among them the famous "Virginia Reel."

We enjoy very much Miss Burchenal's preface, in which she says in speaking of the tunes and dances and their respective localities. "It is a misfortune that such dances and tunes should fall into disuse, and that summer visitors to the country should place their stamp

upon the dancing and music there, instead of taking advantage of the opportunity to enjoy the country dances and to bring them back to the city, where this kind of dancing could be a source of social enjoyment. The introduction of modern dancing into the country inevitably forces out the old fiddlers (who cannot play the new dance music, though they play the old dance music irresistibly) and the older people, who can dance only the old contra-dances. * * * I have prepared this collection in the hope that it may be of assistance in spreading a more general knowledge of some of our most typically American dances, so that many others may share the delight which I have found in them."

The music of these dance tunes, the piano arrangements made by Emma Howells Burchenal, are given with directions as to how they are to be danced and diagrams. Miss Burchenal has done a real service toward the preservation of something that is truly American, the folk-dances of our rural communities. She deserves praise in large measure.

"MUSICAL LAYS FOR PRACTICE DAYS." By Geo. L. Spaulding. (New York: Carl Fischer.)

This is a novel album containing fourteen little piano pieces with voice *ad libitum*. They are in Mr. Spaulding's facile and melodic manner and will be of value in elementary piano teaching. The music is printed like piano music, with the texts by Jessica Moore, printed between the staves. The titles are "An Invitation," "Happy Little Birds," "Dancing Sunbeams," etc. The pieces are all simple and are in the easier keys, C, G, F and D.

"DAWN," "Lullaby," "Nature's Song," "Remembrance," "Love's Call." By Grace Porterfield Polk. (Chicago: Gamble Hinged Music Co.)

These are five melodious songs of no especial distinction, songs that may be useful in the studio for teaching purposes. They are simple to sing and the accompaniments are also without technical difficulty. The Lullaby and "Love's Call" are issued with violin obligato.

"THE ROSE OF THE NIGHT," "Oblation." By Charles Fonteyn Manney. (Boston: Oliver Ditson Co.)

The composer of much excellent music, among it the songs, "Orpheus with His Lute," "Heart of Hearts," the piano Chansonette, has added two glowing songs to his list, two songs that will add to his reputation. We recall a concert in Boston a year or two ago at which Mr. Manney had "two songs with horn and piano" presented. And if we are not in error these are the songs.

"The Rose of the Night"—a Fiona Macleod utterance of seething passion—has inspired Mr. Manney to the best music we know from his pen. There is a surge in it that is glorious, a vividness that is most thrilling and sterling craftsmanship as well. A bit Wagnerian in spots, some will say; perhaps, but not imitatively so. If there are things in it that suggest the Bayreuth master's style, they are there because they have been evoked by a love poem that is Wagnerian in its intensity. "Oblation," the Swinburne poem, is also beautifully treated, though it does not rise to the heights that the other song does. There is a lesser emotional mood before us in this song, a more conventional outburst, yet beautifully handled throughout.

It was a novel idea to use the horn as an obligato instrument, as it blends remarkably with the human voice. The publishers, realizing how rare horn players are, i. e., good horn players, have printed the obligato over the voice part as a 'cello obligato and sheets con-

taining it both for horn and 'cello are included in each copy of the song. Mr. Manney has treated the horn very skillfully and adapted the obligatos finely for the 'cello. Both songs are issued in two keys, high and medium.

LYRIC FROM TAGORE, "I Hold Her Hands." By Alexander Russell. (New York: G. Schirmer.)

If the reviewer of this journal were asked what he considered the finest songs to Tagore poems he would name this new one, "I Hold Her Hands," by Alexander Russell, and Carpenter's "The Day Is No More."

Mr. Russell's songs, "The Sacred Fire," "In Fountain Court" and "My True Love Lies Asleep," have held a special niche of esteem in the present writer's museum of appreciation. This Tagore song takes its place alongside the three just named. It is a song that rises to its plane of unusual worth not through any jugglery of harmonies, nor any shocking stylistic quality; this song makes its appeal and receives its honor mark through its unmistakable realness and sincerity. Those who now Mr. Russell's song, "Expectation," to John Hay's poem, will recognize that in his "I Hold Her Hands" he has employed the main motive of "Expectation" in it very significantly.

And best of all, unlike many of our composers who have tried to write songs on Tagore poems, Mr. Russell shows that he understands the spirit of the Bengalee mystic; his music is music that is closely related to the beautiful thought of Sir Rabindranath. The design of the song, its fine opening recitative, its plangent *Andante con moto*—all indicate Mr. Russell's conspicuous gift and his right to a place among America's best art-song composers. As we remarked on an occasion before, he writes not much, but everything that he puts forward is done with superlative care and finish. The song is for a high voice.

"ENCORE." By Charles Wakefield Cadman. "Thou Immortal Night." By Meta Schumann. (Boston-New York-Chicago: White-Smith Music Publishing Co.)

A capital little song is "Encore," Mr. Cadman's newest, to a delightful text by Nelle Richmond Eberhart. It is in truth an "encore song" and is one of the most fetching things of its kind that we have seen in a long time. It is dedicated to Yvonne de Tréville.

We must congratulate Miss Schumann on her "Thou Immortal Night," a big song that does her great credit. Opening in a meditative way, the voice part on a monotone for some six measures, the song unfolds itself richly as a deeply felt apostrophe to the night. The texture is warm, the treatment of the voice noteworthy (the composer is herself a gifted soprano) and it stands as a mood-picture of splendid worth, dignified, emotionally powerful and certain in its inflections. Only one suggestion: The charming piano interlude beginning at the bottom of Page 5 is too long and, although it establishes the contrast to what has gone before, quite as Miss Schumann planned it, it retards the song

in its appeal. It may be eliminated in performance to advantage. The song is dedicated to Marie Morrissey. High and low keys are published.

"TRUST IN GOD AT ALL TIMES." By G. Herbert Knight. (Boston: Boston Music Co.)

This is a very worthy cantata, which may be used for general purposes and also, according to the title page, "in times of national peril." Mr. Knight's music, set for chorus of mixed voices and organ, is finely dignified and throughout imbued with the character of his text, the Psalms LXII and CXLVI. There are solos for soprano and baritone and a lovely unaccompanied chorus, "O grieving hearts." At the end of the work is a hymn, "Courage, brother, do not stumble," to be sung by choir and congregation, the text by Norman Macleod.

"ARCADY'S WHERE YOU ARE." By Florence Parr Gere. (New York: Carl Fischer.)

Mrs. Gere has written both the words and music of this song, which is in her charming style. There is no elaboration of material here, no forced sequence. It is spontaneous, melodious, vocally effective and will win the approval of audiences when it is well sung. Editions for high and low voice appear.

"LA MEDIA NOCHE." By J. Aviles. "Languir me fais." By Georges Enesco. Pavane. By Benedetto Marcello. "Gymnopédie." By Erik Satie. "Anoranza." By Enrique Granados. Five Transcriptions by Albert Stoessel. (New York: Carl Fischer.)

Mr. Stoessel, now band leader at Camp Devens, has made five of the most engaging violin transcriptions for concert use. They show a real creative sense in the handling of the originals and are done for the violin with that excellence that only a performer on the violin can read into music, conceived by its composer for some other instrument.

The pieces themselves are fascinating, the Aviles "La Media Noche" a bewitching *habanera*, the Enesco piece a tender *Assez lent, tristement* for muted strings, the Marcello Pavane an old dance into which Mr. Stoessel has read some sterling counterpoint; the Erik Satie "Gymnopédie"—an ancient Grecian dance—is a 3/4 movement, *Lent et monotone*, simple and unusual in its harmonization (which we suspect of being potentially, rather than really, Hellenic!) and the Granados Spanish dance, "Anoranza," a brilliant affair, better in Mr. Stoessel's violin version than in its piano original.

In these five transcriptions our concert violinists may indeed find new and worth-while material for their programs.

A. W. K.

John McCormack will give a concert in the Ocean Grove Auditorium on Saturday night, Aug. 17, making his appearance there for the fourth time. This will be the tenor's only public concert in the East prior to December next. He will, however, make many visits to army camps and hospitals in the interim.

GRACE KERNES SOPRANO

Mgt. Haensel & Jones, Aeolian Hall,
New York

RECITALS—CONCERTS—ORATORIO



Grace **HOFFMAN**
American
Coloratura Soprano
Concert Opera Recitals
Address 308 West 82d St.
Tel. 8120 Schuyler

DAVID BISPHAM
INSTRUCTION IN SINGING
& DRAMATIC RECITATION
Opera—Concerts—Recitals
TEACHING DURING THE SUMMER
44 West 44th Street, New York

CHEVALIER
ASTOLFO

PESCIA
LATE OF MILAN

Teacher of
Artistic Singing
Telephone, Columbus 4266

CHALIF'S

MAGNIFICENT AUDITORIUM
163-5 West 57th St. (Opposite Carnegie Hall)

Specially adapted for Concerts, Musicales,
Recitals, Lectures, Etc.
For terms and full particulars apply to L. H. Chalif

INSTITUTE OF MUSICAL ART

of the City of NEW YORK
FRANK DAMROSCH
DIRECTOR

120 Claremont Avenue

YEATMAN GRIFFITH

Teacher of Florence Macbeth
and many other prominent
artists and teachers.
STUDIOS: 318 W. 82d St.,
New York. Tel. 8537 Schuyler.

LOUIS S. STILLMAN

Teacher of
PIANO

STUDIOS 148 WEST 72nd ST. AND STEINWAY HALL, NEW YORK

KINDLER

CELLIST

Concert Management
ARTHUR JUDSON
1317 Pennsylvania Bldg., Philadelphia

THE HIGHER TECHNIC OF SINGING

Complete Vocal Method

W. HENRI ZAY

Author of the unique book on voice,
"The Practical Psychology of Voice."

Pub. by G. Schirmer Studio 50 W. 67th St., N. Y.

BEULAH BEACH

SOPRANO
COSTUME RECITALS—Excerpts from the Operas
CONCERT—ORATORIO—RECITAL
Address: 50 West 67th St., New York

WERREN RATH

BARITONE

(Chickering Piano Used)
Mgt. Wolfsohn Bureau,
1 West 34th St., New York

Urges Individual Instrumental Instruction in Public Schools

Shortcomings in Present School System of Teaching Music—Over-Emphasis on Sight Singing—How Other Branches of the Art Can Be Incorporated in Curriculum—Why Class Instruction Is Unsatisfactory—"Let State Take Over Supervision of Music Teaching"

By JAMES P. DUNN

AMONG the laudable specific aims of the Musical Alliance we find the following: "To work for the introduction of music into the public schools with proper credits for efficiency." It is the purpose of this article to discuss the foregoing in detail with the object of arriving at a better understanding of just what is meant by it. Naturally such a discussion will start with a consideration of the present status of music in the public schools and also in the parochial schools (factors, by the bye, which should not be ignored in the matter). During the past twenty years music has been given considerable attention in our schools. Nearly all our educational systems have supervisors of music. The class teachers are required to teach it under supervision; a syllabus is provided to work under and definite time is awarded to it in the daily plan of instruction. If we except the comparatively small time which is given to singing at the assembly and the preparation of commencement entertainments, etc., practically all this attention is focused on the matter of sight-singing. As at present practised in our schools, sight-singing is open in the mind of the writer to many grave objections. Under most of our systems the child is taught that the major scale constitutes a fixed and permanent basis, a musical yardstick, so to speak, whereby the pupil may measure the relative pitch of notes; so that the music period reaches itself into a scale guessing contest complicated by simultaneous efforts to find the proper length of the notes, relative stress and other matters of time. Thus the student's mind is entirely absorbed with the dry shell of technical matters and we find him left practically insensible to the inner kernel, namely, the beauty, spirit and emotional appeal which constitute the higher message of all that is good and noble in music.

The Present Status

Very little attention is given to the history of the lives of the composers, or the form, which serves as the vehicle for music's message. Nor is any great effort made to develop a capacity for appreciation of the higher forms of music. The average grammar school graduate leaves the portals of that institution profoundly oblivious to a personal knowledge of the melodies of any of our great symphonies, chamber music or operas, for all of that he may have learned in his Alma Mater. Worse than all this, such singing is very often ruinous to the voice. Individual instruction being impossible, correct breathing, the foundation of good singing, can only be hinted at in a vague way. It is a notorious fact that nearly all our schoolboys bray like mules on the chest voice, instead of employing the head tones. Small wonder that as a matter of fact growing boys dislike singing simply because they find it a physically irksome task. In short, strained vocal chords and very often ruined voices are only too often the earmarks of our school singing.

In spite of all this, the writer is far from decrying the desirability and even the necessity of technical instruction, but he sums up his argument against music as at present practised in our school system by asserting that the cart has been placed before the horse, the means confused for the end. Attention has been practically entirely given to the matter of technical instruction and the ultimate object of the whole matter, the knowledge, appreciation and love of music itself, has been virtually lost sight of.

Why then, may we ask, has all the time and attention given to music in our schools been allotted to sight-singing? We do not have to seek far for the answer. Educators having finally realized the necessity and desirability of music as an educational element, they hit upon sight-singing as practically the only form of musical instruction in which individual instruction was not necessary and which will give a knowledge of the technical details which the writer has previously admitted are to a certain extent necessary for a proper musical appreciation. This form of instruction has been well tried and tested by time and as a result of the test we may say that it has been weighed in the balance and found wanting. Something more than sight-singing is needed and the day is not far distant when instrumental instruction will come into its own and assume its proper place in the curriculum of our grammar schools. How this desideratum may be accomplished is the subject of the subsequent portion of this article.

At the outset the writer would lay down the thesis that such instruction must be individual and not in class. He is well aware that efforts have been made to introduce class instruction in violin in our New York public schools. Against this he emphatically protests. Psychology tells us that the playing of a musical instrument is a matter of formation of a series of habits which form the basis of our technique. Such habits can be formed either for good or evil. How, the writer asks, is it possible in classes, despite the best of will on the part of the teacher, to guard against wrong habits? Assuredly with class instruction the unpardonable sin is very often committed of ruining undoubted talent by permitting the formation of these habits. So that our question may be said to narrow itself down to an inquiry as to how individual instruction

is to be given or introduced into our schools.

The writer feels that he is now going to be gently but firmly reminded that not all pupils are fit subjects for instrumental instruction. The factor of talent is going to be brought up and the impossibility of accomplishing much without at least a certain modicum of it dwelt upon. Nevertheless, he contends that all pupils should be given at least a trial and especially does he contend that the children of the poor should be given, as they are in absolutely every other form of instruction, an equal chance with children of means instead of being left dependent on the miserable brand of private instruction which only too often a scanty endowment of this world's goods makes their only refuge.

Teachers Should Be Qualified

It has been urged as a solution of the problem that credit be given in the schools for private study. Mere recognition in the mind of the writer is at best only a temporary makeshift. Until we have State examinations for music teachers their instruction will attain a varying degree of competency, or in most cases incompetency. And even with this desideratum reached, private teachers will always be a law unto themselves. Varying methods and musical chaos will be as rampant as ever. The present seems the time to sound the doom of the private music teacher. Let the State take over the supervision of musical instruction. Let the music teacher prove his competency by means of examinations and then let him be created an officer of public instruction the same as the drawing teacher, cooking teacher or any other instructor. Give every grammar school pupil at least a trial at instrumental instruction as an integral part of his school course. "But stop," my objectors will say. "Look at the army of music teachers that will be required." The answer is that they are required now. Practically every child, even the children of the very poor, some time or other receives musical instruction. How much better to have this instruction elevated and standardized under State supervision. But look at the added expense, increased school taxes, etc.! The answer is that if all the money spent, or rather very often misspent, on private instruction were to be added to our school fund the amount would more than cover the cost.

No! strange as it may seem, there is nothing forbidden or impossible about individual musical instruction in our schools. Sooner or later it is going to come. What is needed at present is a better appreciation on the part of both musicians and the public in general as

to both its desirability and feasibility. That it is both, the writer has attempted to show. For the pupil it offers the protection from the machinations of the faker and incompetent and also the services of a better grade of teacher who will be attracted to this profession by the increased recognition given it. School discipline, impossible in the case of the private teacher or conservatory, will serve as an impetus to increased efficiency and progress. The teacher, too, will be assured of a definite status. A fixed yearly salary will relieve him of the necessity of driving himself at a rate beyond all reason in order to make a sufficient income during the teaching season to tide him over the summer vacation. In it he will find relief from the ruinous competition of the ill prepared and in its wake will follow increased affluence, a higher social standing and greater respect for the music teacher. Finally, and what is most important, it offers to the public at large the ideal system under which musical instruction should be imparted; a system which is bound to pay for whatever it may cost and which will contribute a share so great as to be past all calculation toward making this great land of ours a really musical America. By all means let us have individual instrumental instruction as an integral element of the course of studies in our schools.

LANCASTER, PA., IN "SING"

Soldiers Assist Community Chorus—Concerts by Men from Camp

LANCASTER, PA., July 20.—The community singing at Buchanan Park on July 18, under the leadership of J. Stewart Thorbalm, violinist, and William Trost, cornetist, was participated in by a thousand persons. The community chorus is under the direction of the civic department of the Iris Club and is successful through the untiring efforts of Mrs. Lucius K. von der Smith. Soldiers from the Aviation School of the Bowman Technical School, under the command of Captain Allen, joined in the singing and a striking feature was the interpretation of the "Marseillaise" by three French telephone girls, who are training in this city for Government work abroad.

Members of the Tank Service now stationed at Camp Colt, Gettysburg, gave a concert in the First English Church of Columbia on July 21. One of the soloists was Private Del Puente, a son of the famous baritone, and himself a singer in grand opera for several seasons. The soldiers were greeted by a large audience. I. C. B.

"MUSICAL TONES ARE HEARD DIFFERENTLY BY YOUNG AND OLD"

How Age Dulls the Musical Sense — With the Lowering of the Capacity for Catching Sound Vibrations, Hearing Range Is Reduced About An Octave — High Overtones Are Eliminated From the Music Heard by Older Listeners

By CARL E. SEASHORE
Dean of the University of Iowa

IF a fine musical ear at the age of sixteen is able to hear a tone as high as fifty thousand vibrations per second, it is probable that there will be a gradual decline with the progress of age, so that at the age of sixty the upper limit will have fallen about one octave, that is, to about twenty-five thousand vibrations per second.

This is in accordance with the biological law that the most delicate structures of the organism are the first to suffer deterioration with age. A similar decline of the upper limit of hearing often occurs early in life as the result of either general or specific diseases affecting the ear. This decline with age or disease seems to be quite independent of training or the use of the ear. It is to be accounted for in terms of the deterioration of what would correspond to the short strings of a harp in the structure of the tone analyzing organ of the ear.

The writer has had a very interesting personal experience with this in teaching. In his early teaching he could usually hear as high a tone as any of the stu-

dents in the room when demonstrating with the Galton Whistle before a class; but now he has reached the humiliating stage of hearing nothing while perhaps four-fifths of the class hold hands raised to signify that the tone is heard, this notwithstanding the fact that he has the advantage of sounding the tone near to his ear.

The same situation arose in a rather embarrassing episode when one of the greatest singers in the country was being tested in the laboratory with her young daughter. The daughter was responding to higher and higher tones, and the mother, not hearing anything, was astonished and could hardly be made to believe that her comparatively untrained daughter's ear should hear so many high notes which she, the great singer herself, could not hear.

Testing an Organist

A distinguished organist was present at the demonstration of the highest audible tone by means of the speaking arc, and was baffled by the fact that the majority of the audience gave evidence of hearing clearly the high tones which were being demonstrated while he, with his superior musical ear, could hear none. He was sixty-five years old. Here was

a crucial test of what may actually happen and does happen in listening to music. That it is ordinarily the first pitch level to be injured in cases of ear trouble is shown in our diagnosis of hearing defects in the otological clinic.

The significance of this for music seems to have escaped notice. This variation in the upper limit is, however, of far reaching consequence in that it changes the tone heard at different ages of man. Few instruments employ these high notes in themselves, but the character of musical tones is determined by the presence of over-tones and the number of overtones one can hear varies with the upper limit of tonal hearing, i. e., the lowering of the upper limit causes more high over-tones to be eliminated by this limitation. For this reason rich tones, such as those of the human voice, or the violin, produce a different clang for young and old according as one can hear the high components and the other cannot. The fact that in old age, or decline of the upper limit from other causes, we fail to hear very high tones is therefore quite significant in comparison with the fact that under this condition all tones sound different from what they would if the high overtones were perceptible.

STADIUM THROG MARKS BELGIUM DAY

High Dignitaries Applaud Volpe Orchestra and Soloists in Impressive Program

To celebrate the eighty-seventh anniversary of the independence of Belgium an audience of 7000 gathered at the Lewisohn Stadium of the College of the City of New York to hear the concert of the Stadium Symphony Orchestra under Arnold Volpe's baton on Sunday evening, July 21. The event was a gala one in every respect. The program was given under the auspices of the Belgian authorities, with the Belgian Consul General, Pierre Mali, and other dignitaries present.

The program was appropriately composed of all French and Belgian music. At eight-thirty o'clock Mr. Volpe appeared, and with orchestra and audience standing our "Star-Spangled Banner" was played as a prelude to the evening's festivities. In front of the orchestra was placed a platform with a bust of King Albert, and pictures of Washington, Lincoln and Woodrow Wilson, draped with American and Belgian flags. Belgium's national anthem, "La Brabançonne," was first sung by Auguste Bouilliez, baritone from the Theatre de la Monnaie in Brussels. During his singing of it the audience rose to honor his country. Later in the program he sang his own patriotic song, "Albert I," which aroused much enthusiasm.

The other soloists were also Belgians, Alice Verlet, coloratura soprano, who was applauded heartily for her singing of the aria "Je suis Titania," from "Mignon," which she was obliged to repeat in part, and Octave Dua, tenor of the Chicago Opera Association, who sang admirably the aria "Salut demeure," from Gounod's "Faust." Alfred Megerlin, the Belgian concertmaster of the New York Philharmonic Orchestra, was scheduled to play the Saint-Saëns "Introduction and Rondo Capriccioso," but did not appear. In his place Ilya Schkolnik, concertmaster of the Stadium Orchestra, played the "Thais" meditation, winning rounds of applause.

A special feature was the appearance of Carlo Liten, the noted Belgian tragedian, who recited Cammaerts's "Le Drapeau Belge" to Elgar's music. Mr. Liten thrilled his audience with his superb voicing of the great Belgian poet's inspired verses, and was given an ovation at the close. He responded by repeating it, and when the applause continued for several moments he added another Belgian poem, "La Flandre vivante." His distinguished art was immediately recognized by the big audience and he was made to feel that his contribution was one of significance. One could readily understand how Mr. Liten carried the day at the recent Cincinnati May Festival when he recited Cammaerts's "Carillons" and roused his hearers to patriotic frenzy. He ought to be heard in "Carillons" or in "Une Voix dans le Desert" this season at one of the Sunday evening concerts of our Metropolitan Opera House.

The orchestra gave excellent performances of the Massenet "Phèdre" Overture, a "Carmen" fantasy and Mr. Volpe's "American Reveille." The three singers joined forces in the Trio from Gounod's "Faust."

Addresses were made by Adolph Lewisohn, Dr. William T. Manning, rector of Trinity Church, New York, now a chaplain in our army; Major Leon Osterrieth, chief of the Belgian Military Mission to the United States. The speakers were introduced by the Rev. G. F. Stilleman, a priest, who was one of the members of the committee in charge of the celebration. Dr. Manning spoke eloquently on Belgium's place of honor among the nations of the world, and Major Osterrieth, in English, expressed his thanks for Dr. Manning's expressions of our sympathy with Belgium's cause. In a few brief remarks Mr. Lewisohn paid a fine tribute to Belgium's heroic stand against "the most despotic autocracy the world has known." (A. W. K.)

Especially good solo work characterized the week's concerts at the Stadium. On Monday night Sue Harvard was the soloist, giving noteworthy interpretations of "Il est Doux," from Massenet's "Herodiade" and "Depuis le Jour," from "Louise." The orchestral offerings were Lalo's "Roi d'Ys," Massenet's suite "Le Cid," Rimsky-Korsakoff's "Capriccio Espagnol," a "Traviata" Fantasy, some Herbert numbers and Tchaikovsky's Waltz from "Eugene Onegin."

Blanche Da Costa, soprano, made her debut on Tuesday night, singing the "Ah, fors è lui" from "Traviata." Miss Da Costa did some effective work in the coloratura passages, displaying pleasing tone quality as well. The orchestra played the MacDowell "Indian Suite," of which the "Love Song" was especially well received. Saint-Saëns's "Phaeton," Berlioz's "Carnaval Romain" and Bizet's "L'Arlésienne" Suite, No. 2, furnished the other orchestral numbers.

Although handicapped by the very loud playing of the orchestra, Private George Reimherr, the tenor, gave stirring interpretations of the two well chosen numbers, "The Young Warrior," by Burleigh, and Fay Foster's new song, "The

Americans Come." While his voice is not one of tremendous volume, its mellowness and rich tone make his singing especially effective. He repeated the Foster song at the request of the audience. Dora Gibson, soprano, also did pleasing solo work. Her singing of the "Voi lo Sapete" gave ample opportunity of exhibiting a voice that in its higher range especially shows much power. Called upon for an encore, Miss Gibson gave Tosti's "Good-bye." The instrumental numbers making up the "Popular Night" were Gounod's "Queen of Sheba" and "Faust," Tchaikovsky's "Marche Slave"; "Orpheus" Overture, Offenbach; Fantasy from "Rigoletto" and Chabrier's "Rhapsodie Espagnole." (F. R. G.)

Two Westerners were the soloists Friday night. Mme. Sada Cowen, Chicago pianist, presented the first movement from Grieg's A Minor Concerto. Besides much strength of expression, Mme. Sada Cowen's playing shows a delicacy of tone and touch, which was not lost even in the outdoors.

A New York debut of interest was that of Edna Kellogg, soprano, who has made many appearances in Chicago and the West. In her interpretation of the "Bird Song" from "Pagliacci" Miss Kellogg displayed a rich, flowing tone, as well as fine dramatic ability. "Il Bacio," which she gave as an encore, brought into evidence some splendid coloratura work.

Tchaikovsky's Fifth Symphony furnished the first part of Mr. Volpe's program. Hadley's Prelude to Act III of "Azora," and his "Dance of the Harpies," and Massenet's suite "Les Erinnyes" were the other orchestral numbers.

For strength of tone and effectiveness of dramatic expression Alma Clayburgh's

interpretation of the "Vissi d'Arte" from "Tosca" was noteworthy. Equally commendable was her singing of "The Americans Come," by Fay Foster.

Cantor Kanewsky displayed his powerful vocal quality in a Ukrainian Folk Song and in "Eli! Eli!" The orchestra offered the Overture to "Orpheus," by Offenbach; Fantasia to "Pagliacci," Volpe's "American Reveille," Liszt's Second Rhapsody and Massenet's "Scènes Napolitaines." (F. R. G.)

On Thursday evening, July 18, a familiar program was offered at the Stadium which should have been productive of pleasure in the extreme to the large and friendly audience that occupied a large part of the Stadium. But the tendency to "drag" unfortunately manifested by Mr. Volpe's men of late, marred the Intermezzo from "The Jewels of the Madonna" in the second act as much as it did the "catchy" one from the third; detracted even from Mabel Riegelman's well-phrased, pure-toned delivery of the "Jewel Song" from "Faust," and made the Intermezzo and Barcolle from "The Tales of Hoffmann" well-nigh unbearable.

Walter Green's good tone and dramatic feeling shown in the Prologue from "Pagliacci" were not hampered by a slow tempo, but again Miss Riegelman's dainty yet spirited singing of the "Musetta" waltz from "Bohème" was distinctly interfered with. In spite of this handicap, the singer succeeded in delighting the audience into a demand for an encore. The Tchaikovsky "Nutcracker Suite," the "Dance of the Hours" from "Gioconda," as well as the Italian, French and English anthems, were played by the orchestra with somewhat more spirited effect. (C. P.)

THIS TRADE MARK



IN THE IRON PLATE OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

HENRY I. MYERS

Composer-Accompanist

Songs include, "Hushed Are the Winds," "The River Is Free," "She Is Going," and many others

Telephone, Columbus 1405. 50 WEST 67th ST

ELEONORA DE CISNEROS

—RECITALS—

Personal Representative
Miss MAY JOHNSON, 50 W. 87th St., N. Y.
Telephone Col. 5524

ALICE NIELSEN

Recitals—Concerts Season 1918-19
Exclusive Management: Annie Friedberg, 1425 Broadway, New York.

RIEGGER

SOPRANO

Concert—ORATORIO—Recital
Exclusive management: ANNIE FRIEDBERG
1425 Broadway, New York

ALBERTO BIMBONI

Italian and French Repertoire.

Preparation for OPERA and RECITALS
327 West 78th St. Schuyler 3430
Assistant and Sec'y: Miss Winfried Rohrer



Ernesto BERUMEN PIANIST

(Associated with Frank LaForge)
Studio 1425 Broadway, New York
SUMMER INSTRUCTION
© Underwood & Underwood

VILONAT

TEACHER OF

SINGING

141 West 79th St., New York City

BEULAH BEACH WINS LAURELS

Ocean Grove Audiences Applaud Soprano for Charming Interpretations

OCEAN GROVE, N. J., July 20.—Beulah Beach, New York soprano, is winning many laurels for her splendid vocal artistry disclosed in various appearances during the summer. At two concerts in the Auditorium here, July 12 and 13, Miss Beach scored so emphatically that she was immediately booked for a return engagement scheduled for August.

Endowed with a pleasing personality and stage presence, she revealed admirable tone quality and technique in several groups, which included the "Jewel Song" from "Faust," Rogers's "The Star," Spross's "That's the World in June" and "Yesterday and To-day," Lehman's "Daddy's Sweetheart," "Robin Adair" (Welsh Melody), "All Thru the Night" (Scotch melody), Tamaro's "The Wind," Woodman's "Love in a Night," "Vissi d'Arte" from "Tosca" and Mrs. H. H. A. Beach's "June," all of which she gave with such charming delivery as to receive ovations from the large audiences at both concerts. The singer was obliged to add several extras.

M. B. S.

Frederic Josslyn Features Native Songs in Concerts

Frederic Josslyn, baritone, gave concerts at Cliff Haven, N. Y., on July 4 and 5 before the Catholic Summer School of America. Three of the songs claiming the most attention were Reddick's "Love's Pilgrimage," Cadman's "Love, Like the Dawn, Came Stealing" and "Dusk, With Its Mystic Charm," by Finch.

Werrenrath to Sing First Fall Program Entirely in English

Reinald Werrenrath, the American baritone, now a member of the Metropolitan Opera Company, season 1918-19,

Schumann-Heink

Personal Address:

3672 Michigan Ave., Chicago.

STEINWAY PIANO USED

MORGAN KINGSTON

Oratorio Concert

Leading Tenor Metropolitan Opera Co.

Metropolitan Musical Bureau, Aeolian Hall, New York City

M. E. NANÀ GENOVESE

Management: Annie Friedberg
Metropolitan Opera House Bldg.
1425 Broadway, New York

AMERICAN-ITALIAN-MEZZO-SOPRANO, formerly of Manhattan Opera Company

MARTA MELIS

OPERA—CONCERTS

Leading contralto San Carlo Grand Opera Co., 1917-18. Formerly of Royal San Carlo Opera, Naples, Italy.

ELSIE BAKER

CONTRALTO

226 W. 97th Street, New York
Phone 9811 River

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company

Exclusive Management: GERTRUDE F. COWEN
1451 Broadway, New York

Cecil FANNING

BARITONE

H. B. TURPIN, Accompanist

For terms and dates address:
H. B. TURPIN, 601 Conover Bldg., Dayton, O.
For Dominion of Canada:
WESTERN CANADA CONCERT BUREAU,
P. O. Box 1932, Calgary, Alberta, Canada.

Frederick Gunster

TENOR

Exclusive Management:
HAENSEL & JONES, Aeolian Hall, New York



SOUSA'S BAND RESTING

Lieut. John Philip Sousa,
U. S. N. R. F.

WITH THE COLORS

Address all Mail to
62 W. 45th St., c/o T. B. Harms Co.

Mrs. Edward MacDowell

Programs of MacDowell Music

Management: GERTRUDE F. COWEN
1451 Broadway, New York

Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association

Steinway Piano

Next Biennial Meeting N. F. M. C. to be held at Peterborough

CALIFORNIA MUSIC TEACHERS PLEDGE LOYALTY TO NATIVE WORKS IN LOS ANGELES CONVENTION



Group of Active Musicians at the Convention of the California M. T. A., at Los Angeles

Reading from left to right: Horatio Cogswell, chairman Reception Committee; William E. Chamberlain, president Alameda County M. T. A.; Mrs. Abbie Norton Jamison, president of the Los Angeles M. T. A.; James Washington Pierce, secretary Los Angeles M. T. A.; Nell Cave, San Diego; Zay Rector Bevirt, president San Diego M. T. A.; Charles C. Draa, vice president Gamut Club, Los Angeles; Eva Frances Pike, Los Angeles; Frank H. Colby, editor Pacific Coast Musician; Florence Norman Shaw, Los Angeles; Charles E. Pemberton, auditor, Los Angeles M. T. A.; Grace Cox, secretary California State Association; Albert F. Conant, president California M. T. A.

LOS ANGELES, CAL., July 13.—The keynote of the Convention held by the California Music Teachers' Association was its allegiance to American ideals and American music. This was particularly noted in the number of American compositions performed. Out of the 110 works presented, forty-five were American and of these, thirty were by Californians which showed the desire to further American composition, put into practical form. In pursuance of the subject of American works, Susan T. Smith, representing the State Librarian, at Sacramento, made a plea for a better representation in that institution of the work of California musicians. She said that the musicians were lax in this matter and urged more interest toward the preservation of work done in California.

Throughout the entire convention the attendance was good, though many more persons from a distance would have been present had not war conditions prevailed. There had been for a time talk of postponing the convention until after the war; but it was decided that to do all possible to stir up musical interest at this time is a patriotic act, and that if there is any surplus from concert income that is to go to the Red Cross. As evidence of the spirit of the Convention, a telegram was sent to President Wilson expressing the loyalty of California musicians to the Government at this serious time.

At the morning session on July 10, Adelaide Trowbridge presided at a discussion on the teaching of young children, with Mrs. Bentt of San Diego and Lulu Thompson participants. Julia Crane of Potsdam, N. Y., opened the subject with a paper on the relations between public school and private music teaching. She is at present at the head of the Musical Department of the University of Southern California summer session. This was followed by a short musicale in which Lena Frazee of Sacramento gave two groups of songs, with Gertrude Ross at the piano; Mrs. W. H. Porterfield sang groups of Russian, French and American songs with Ethel

Widener at the piano; and Jay Plowe, flautist of the Los Angeles Symphony Orchestra, played a "Pastoral," by Cyril Scott, accompanied by Lois Wall.

In the afternoon the matter of child education was resumed by Calvin B. Cady, in an address on the duty of the school to the child. Mr. Cady is teaching in Los Angeles for the summer.

Mrs. L. V. Sweesy of Mills College, who is also teaching in Los Angeles, in the summer session of the University of California, was heard in an address on "Music's Place in Education." This was followed by an interpretation of Cadman's new opera, "Shanewis," given by the composer, at the piano, and Ethel Graham Lynde reading the text and describing the situations. This held the audience in close attention, as it was the first representation of the opera to be given before any teachers' convention in the country.

Gamut Club Greet Musicians

Wednesday evening the officers of the Association and of various local associations were the guests of the Gamut Club at its monthly dinner, which had been postponed to the present date in order to greet the visiting musicians.

Mr. Behymer in a pleasing address of welcome introduced the presidents of various state organizations and pioneer musical workers in California, among them being Sir Henry Heyman of San Francisco. He introduced Estelle Heartt Dreyfus, president of the Dominant club of Los Angeles; George Kruger, president of the Music Teachers Association of San Francisco, who spoke; Albert Conant, president of the State Association; Hugo Kirchhofer, leader of Hollywood Community Chorus followed and Abbie Norton Jamison, president of the Los Angeles Association, succeeded him with a clever talk. Bessie Beatty, recently returned from eight months in Russia, gave a rapid-fire talk on what she found in Russia. She was followed by two more presidents, W. E. Chamberlain of the Alameda County M. T. A. and Florine Wenzel, president of the Sacramento Association.

After the dinner a musical was given.

The program was an excellent one. Anna Ruzena Sprotte of Los Angeles opened the affair with a group of songs by Gertrude Ross, who accompanied her. Mrs. Sprotte sang as her last number the "Robin Woman" song from Cadman's "Shanewis," with the composer playing the accompaniment. Amon Dorsey Cain, a recent arrival in Los Angeles, sang two groups of songs accompanied by Mrs. Hennion Robinson; and Giuseppe Jolian, accompanied by George Kruger, both of San Francisco, gave a Veracini violin sonata. Mrs. Loisa Patterson Wessitsh, accompanied by Margaret Hughes, both of San Francisco, offered a group of songs, and Olga Steeb furnished the artistic sensation of the program in her playing of piano numbers by MacDowell, Debussy and Liszt.

Thursday morning's session opened with a discussion on Harmony by C. E. Pemberton, Morton F. Mason and James Washington Pierce, which was followed by much debate. Following this was a program of song and piano numbers. Nell Cave, of San Diego, in nine piano numbers and Rose Calteau of San Francisco, accompanied by George Kruger, offered seven modern songs.

The afternoon program opened with a round table discussion of vocal subjects, Mrs. Lolita L. Rowan of San Diego presiding, and followed by an interesting illustrated talk by Leroy W. Allen, song leader of Camp Kearney, as to the methods of song instruction used in the army camps.

Frieda Peycke was heard in two of her piano and vocal monologues, offering poems of Chapman and Van Dyke with her own musical accompaniments. A feature of this session was the "Sonata Heroique" by Alfred A. Butler of Los Angeles, played by the composer. This was the first public presentation of this large work inspired by the war. Fittingly following this was the singing of "The Marseillaise" by J. B. Poulin of Los Angeles.

Closing the program was Estelle Heartt Dreyfus of Los Angeles, singing "Invocation to the Dawn," by Frederick Stevenson. Grace Andrews accompanied at the piano and Axel

Simonsen furnished the 'cello obbligato.

Chamber music compositions by Los Angeles composers held the stage Thursday evening at the Gamut Club theater. The program was opened with the sonata for violin and piano, by Henry Schoenefeld of Los Angeles, which took the prize offered by Henri Marteau, in Paris, several years ago. This was played by Josef Rosenfeld and May MacDonald Hope of Los Angeles. W. E. Chamberlain, president of the Alameda County M. T. A., sang numbers by Handel and Korbay, accompanied by George McManus of San Francisco.

The feature of the evening was a new quintet for piano and strings by Harold Webster, which received its first public performance. It was played by Herman Seidel, first violin, O. H. Dietz, second violin, Harold Webster, viola, Axel Simonsen, 'cello, and Homer Grunn, piano, and gained the closest attention. Mr. Webster and Mr. Schoenefeld were compelled to acknowledge the applause several times after their numbers. Mr. Webster's Quintet was one of the surprises of the entire convention. Although Mr. Webster has composed much he has published few of his works, and hence his compositions are known only by a few. His quintet pronounced him a composer of great technic and individuality of idea, and of breadth and fertility in his invention.

New Constitution Ratified

Friday morning, at the meeting of the State Board of Directors, that body ratified the new constitution of the Association, which previously had been submitted to the membership by mail. There were but seven votes cast by the membership at large against it. This instrument is considered to be much more definite than the former one.

There was nominated a ticket of officers which is to be submitted to the association members. These were: President, Mrs. Sophia Newland Neustadt of Oakland; vice-president, Walter F. Skeele of Los Angeles; treasurer, Samuel Savannah of San Francisco; the

[Continued on page 32]

CALIFORNIA MUSIC TEACHERS PLEDGE LOYALTY TO NATIVE WORKS IN LOS ANGELES CONVENTION



Members of the California Music Teachers Association at Dinner with the Gamut Club, Los Angeles, July 10. Among Those in the Photograph are: Sir Henry Heyman, Sir John Arbuckle, Mrs. Anna Sprotte, Albert F. Conant, Mr. and Mrs. Calvin B. Cady, Gertrude Ross, Margaret Hughes, Mrs. Rose Callean, Charles C. Draa, Abbie Norton Jamison, L. E. Behymer (in the Center Seated), Mr. and Mrs. C. Pease, Lena Frazee, Bessie Beatty, B. R. Baumgardt, Frieda Peycke, Mr. and Mrs. James W. Pierce, Lena Cox, Seward Simons, Mr. and Mrs. Joseph Zoellner, Sr., Mr. and Mrs. F. H. Colby, W. Francis Gates (Representing "Musical America"), Mrs. Hennion Robinson, A. D. Cain, Gerald Taillanier, Horatio Cogswell, Harley Hamilton, Charles Wakefield Cadman, W. E. Chamberlain, Homer Grunn, George McManus, Charles F. Lummis, George Kruger, Charles E. Pemberton, Ethel Lynde, Mrs. C. F. Edwards, Olga Steeb, D. H. Hamburger, Lucia Smith, Luisa Patterson Messitsh, Mrs. L. L. Rowan, Florine Wenzel, Annette Cartledge, Zay Rector Bevitt, Ethel Widener, Nell Cave, Mr. and Mrs. Louis Dreyfus, Eva F. Pike, Mrs. Sofia Neustadt, Mrs. W. H. Porterfield, Giuseppe Jollain and Others. The Picture Shows Less Than Half of Those Present

[Continued from page 31]

Board of Directors: Albert F. Conant of San Diego, Mrs. Tojetti of San Francisco, George McManus of San Francisco and C. Edward Pease of Sacramento. The place of the annual meeting of 1919 was set as San Francisco.

At the close of the Convention there was presented at Exposition Park what was announced as a "Pageant" and Music Festival, but which turned out to be a short "Community sing." This occurred on Friday evening and the grand stand held an audience of perhaps three thousand. Several dancing schools presented classes of their pupils; a group of soldiers from the War Training school at the Hollywood High School, under the baton of Josephine B. McClure, sang popular war songs and the Community chorus from the same section of Los Angeles sang a number of songs under the direction of Hugo Kirchhofer. The Sextet from *Lucia* was sung by Mme. Bertha Vaughn, Mme. Mary Gowans, and Roland Paul, Clifford Lott, Henri de la Plate and Leslie Baker. After this Mr. Kirchhofer led the audience in a few verses of several well-known songs.

The officers of the association are as follows: Albert F. Conant, San Diego, president; George McManus, San Francisco, vice president; Samuel Savannah, San Francisco, treasurer; Grace Cox, San Diego, secretary. Directors are: A. F. Conant, George McManus, Samuel Savannah, Grace Cox, Florence S. Gray, Mrs. L. L. Rowan and Willibald Lehmann.

The local Executive Committee for the care of this convention was composed of Mrs. Abbie Jamison, Mrs. Emma Bartlett, Mrs. Estelle Dreyfus, C. E. Pemberton and Hugo Kirchhofer.

After the convention it was remarked how little change was made from the printed program with which the con-

vention began. Not more than two numbers had to be omitted and there was little rearrangement. In view of the obstacles which faced the carrying out of a convention in so large a state in war times, it was concluded that the management must be given large credit for carrying it off so well.

At the business session, Friday morning, Charles C. Draa, representing the delegates, presented to Mrs. Norton Jamison, who was at the head of the local management, a silver mounted fountain pen in recognition of her untiring work on behalf of a successful convention. W. F. GATES.

TACOMA BENEFIT CONCERT AUGMENTS LIBRARY FUND

Proceeds Go for Books for Soldiers' and Sailors' Clubhouse—Summer Activities of Musicians

TACOMA, WASH., July 10.—The Soldiers' and Sailors' Clubhouse Library Fund received a substantial increase from the proceeds of an enjoyable musicale held in the drawing rooms of Mrs. L. B. da Ponte on July 5. Mrs. Frederick Rice, soprano, presented a charming cycle of songs, accompanied by Martha Skewis at the piano. Robert Ziegler, a former protégé of Queen Wilhelmina, gave several piano groups. Theo Karle, tenor, of Camp Lewis, whose name appeared on the program, was detained in Bremerton, where he had been sent to sing at a concert for the men in the navy yards. Blanche Yorktheimer, violinist, lent her art, and Frederick W. Wallis, popular Tacoma baritone, was heard in several numbers.

John J. Blackmore, concert pianist, returned recently from a tour through Michigan and the Middle West. He will

resume his studio work in Tacoma, as his classes are drawn from the entire group of Northwestern States. Olaf Bull, Tacoma's veteran violinist, is arranging to conduct a special summer school for advanced students, together with a teachers' training class, at the Temple of Music.

Edwin F. James, manager of the Victory Theater, has secured the Girls' Orchestra of Tacoma, led by Florence Egan, violinist, for a series of special programs at the theater. A pleasant affair of the week was the concert given Tuesday evening by the band of the 346th Field Artillery, Petro Carabba, conductor, at the headquarters on Oregon Avenue, Camp Lewis. Several thousand soldiers and civilians attended. Assisting as soloist was Maude Kandle, Tacoma soprano, who was heard in four numbers.

Under the direction and management of H. Silbermann, B. N. Sakalow and T. W. Trowbridge an orchestra has been organized at Camp Lewis open to all professionals, and embracing in its scope the entire cantonment. An opening concert was given by the big organization on July 9, when the Knights of

Columbus auditorium was crowded for the event. Musicians of the Northwest who have appeared in concerts at the Camp Lewis Y. M. C. A. buildings in the past week are Mrs. Ernest Cook, Mrs. A. C. Thompson, Mrs. A. M. Wilcox, Neil Frances Wilson, Mrs. J. Y. Morrison, Mme. Hollinshead-Hubbell, Milton Seymour and Seijiro Tatyumi. A. W. R.

Peterborough Colony Plans to House Convalescent Soldiers

PETERBOROUGH, N. H., July 20.—The Peterborough colony is continuing with its plan to house convalescent war sufferers. Already the colony has moved into small quarters and are equipping the large buildings and the studios near by for the invalided men who are no longer technically soldiers. The place will be arranged for twenty-five. With a smaller number the colony will try to have those coming to it either from the artist or professional classes. Although it has been hard to keep up the colony work and the general care of the place this season, the colony has become really co-operative. Every member helps on the farm or in some other useful way.

MME. ELVIRA
LEVERONI
Contralto
Formerly of Boston, and Covent Garden Opera Cos.
Address: 120 Boylston St., Room 1011, BOSTON

EDITH THOMPSON
Pianist—Available for Concert and Recital. 1079 Boylston St., Boston. 'Phone Back Bay 2228-W
HELEN ALLEN HUNT CONTRALTO SOLOIST AND TEACHER
Studio: 509 Pierce Bldg., Boston, Mass.

ALICE ELDRIDGE
-:- PIANIST -:-
CONCERT and RECITAL
Address: 120 Boylston St., Room 1011, BOSTON
Teaching Studio: 18 Linden Park, Rockland, Mass.

Noted Violinist in "Conspiracy" to Honor Alexander Bloch



In the Auer Colony at Lake George, N. Y. This Picture Was Taken at the Surprise Party Recently Given to Alexander Bloch. In the First Row Will Be Seen, Reading from Left to Right, Mr. Redewill, of "The Violinist," Joseph Lampken, C. Halprin, Paul Greenberg, Enriques Madriguera; Second Row: Sofie Streuli, Thelma Given, Josephine Kryl, Max Rosen, Toscha Seidel, Alexander Bloch, Alice Ruemelli; Third Row: Maurice Hergoff, Lady Speyer, Nathan Davis, Bernard Sinsheimer, M. Olanoff, Emanuel Balaban, Ruth Ray, Miss Horne, Mrs. Lewando. In the Background May Be Seen Among Others, Mrs. Bloch, Sir Edgar Speyer, Mischa Hoffman and Marie Kryl

ALEXANDER BLOCH, who is spending the summer at Lake George teaching his own violin class and preparing pupils for Professor Leopold Auer, was given a surprise party recently on his birthday by the members

of the musical colony which has gathered this year at this famous New York summer resort. Two of Mr. Bloch's friends invited him out to dinner in order to keep him away from his home while the preparations for the party

were under way. Upon his return he found his cottage brilliantly illuminated with Japanese lanterns and decorated with flowers. In addition to those mentioned above in the picture there were present at the party Mrs. Tania Seidel,

the mother of Toscha Seidel; Mrs. Given, Mrs. Rosen, Professor and Mrs. Colton of the University of Wisconsin, Mrs. Lent and Silvia Lent of Washington, D. C. Professor Auer and Mme. Stein were unable to attend the party.

CALIFORNIA MUSIC BOOKS PURGED OF GERMANISM

School Board Prepares New Text Books—San Francisco Celebrates Bastille Day with Music

SAN FRANCISCO, CAL., July 16.—A new series of music books is being prepared for the schools of California, and announcement was made yesterday by the Board of Education that all German folk-songs and those of German taint are to be eliminated. This decision was made at a meeting of the State Board of Education and a committee of the State Council of Defense. This action was taken as part of the campaign to "make a record of 100 per cent Americanism in the public schools of California."

The Civic Auditorium was packed on Sunday afternoon, the occasion being the celebration of the Fall of the Bastille. Mme. Sarah Bernhardt, who is spending two weeks in the city, was the stellar attraction. Musical numbers "Salute à la France," sung by Julie Cotte in French military uniform and waving a tricolor. Mme. Jeanne Gustin-Ferrier, dressed as Joan of Arc, sang "Quand Madelon" and "La Française," both being received with enthusiasm. Mrs. Richard Rees in the cos-

tume of Columbia sang the "Star-Spangled Banner" amid shouts of applause.

In the evening the Municipal Organ concert by Edwin Lemare was heard by a large audience and the program was devoted to numbers appropriate to the day, closing with a splendid rendition of "La Marseillaise." E. M. B.

LOS ANGELES LEADER ENLISTS

La Monaca Arrested for Alleged Failure to Register, but He Joins Navy

LOS ANGELES, CAL., July 17.—Cesare La Monaca, formerly the leader of a Venice band and of other coast resort bands, was recently arrested for neglecting to register as subject to army duty. On June 5 of last year, he had not completed his thirty-first year by eighteen days, and so he "didn't understand it was necessary for him to register," he stated. Federal authorities thought differently and haled him into court. La Monaca straightened up matters by enlisting in the navy as a bandmaster.

Leopold Godowsky is rejoicing in the presence of his family with him now. His wife and daughter arrived recently. Mrs. Godowsky seems to have quite recovered from her recent illness in New York. They have been the guests at a number of functions, having been invited to be the guests of honor at the

homes of L. E. Behymer, Charles F. Lummis and latest at that of William Thatcher Marvin, at all of which affairs a large number of prominent musical and society people were present.

Gertrude Ross has published at her own expense her latest song, "Sons of the Flag," and is giving it to the Red Cross. In a month 3000 copies have been sold, a thousand the first week.

W. F. G.

ORGANISTS SOON TO CONVENE

N. A. O. Issues Call for Annual Meeting in Portland, Me.

Frederick Schlieder, acting vice-president of the National Association of Organists has issued a call to the members to attend the annual convention to be held in Portland, Me., Aug. 6 to 9. It is promised that the program this year will be full of important discussions and speeches.

Among the speakers there will be Will C. Macfarlane, municipal organist of Portland, Me.; Hamilton MacDougall, Reginald McAll, Harvey Gaul, Walter Gale, Frederick Schlieder, Wallace Goodrich, Miles Martin and others. Recitals will be given by Will C. Macfarlane, Henry S. Fry, Huntington Woodman and William Zeuch.

Mme. Charbonnel Prepares Unfamiliar Works for New York Début

Mme. Avis Bliven Charbonnel, the pianist, who made several tours as assisting artist to Mme. Sembrich and has ap-

peared in concert and recital, is spending her summer near the Maine lakes, where she is preparing works not previously presented to recital audiences. These will be included in her program when Mme. Charbonnel gives her first New York recital during the coming season.

Frieda Hempel a Busy Vacationist

Frieda Hempel is rapidly becoming acquainted with "the murmuring pines and the hemlocks" of the Adirondacks. While at Lake Placid she is devoting her usual morning practice hour to gathering the glossy green needles for Christmas pillows. Miss Hempel will soon begin the study of her new rôle for the coming season at the Metropolitan.

Anna Case to Sing in Ocean Grove

Ocean Grove will hear Anna Case again soon. On Saturday evening, Aug. 3, the brilliant young soprano is scheduled to give a concert in the great Auditorium of the popular New Jersey resort. Judging by Miss Case's last recital there it should be a tremendous success, more especially so since Miss Case is preparing an especially attractive program, as she says. It is to include two or three "big" arias and song-groups.

Meantime, the singer has not been idling away her time in other respects. The acid test has been applied to her voice all last month; in other words, Miss Case has been making phonograph records all during June, and the laboratory report is that never has she been in finer voice.

TAMAKI MIURA
JAPANESE PRIMA DONNA SOPRANO

Available for Concerts 1918-19
Sparks M. Berry, Manager
Los Angeles, Calif.
Associate Manager: A. Bagarox
1495 Broadway, New York



SACRAMENTO, CAL.—A piano recital by pupils of Ida Hierleid-Shelley was given recently at the Tuesday Club house.

TACOMA, WASH.—Interesting closing pupils' recitals were given recently by Mme. Florence Poncin and Mrs. B. F. Welty.

HUNTINGTON, W. VA.—Pupils of Lulu Humphreys and Miss St. Elmo Fox recently gave a recital, assisted by Katherine Crites, violinist.

MILFORD, CONN.—Forty members of the Liberty Chorus, led by Mrs. B. F. Granniss, sang at a recent patriotic service of the Red Men.

SPRINGFIELD, MASS.—Mabel Turner, a musician well known in this vicinity, has received official notice to report for training at Camp Devens School for Nurses.

EDGEWATER, VT.—Marian Keeler gave a recent recital at the Majestic Theater. Her program included numbers from "Madame Butterfly," from "Lakme" and a group of French songs.

WOODMONT, CONN.—On July 26 a benefit concert was given for the Red Cross at the Woodmont Country Club. Florence Otis, coloratura soprano, sang a number of songs.

NEW MILFORD, CONN.—A concert was given on July 13 at Washington to exhibit the organ recently installed. Jessie Craig Adams, organist and musical director, of New York, played.

FARMINGTON, CONN.—Mr. and Mrs. Clarence Livingston of Boston are the parents of a son, Clarence, Jr. Mrs. Livingston before her marriage was Hildegarde Brandegee, the violinist.

LIMA, OHIO.—Ruth Basden, a local soprano, recently a pupil of Cecil Fanning, in company with Zoe Page, a piano graduate of the Ohio Wesleyan University at Delaware, Ohio, is giving a series of benefits for the Red Cross.

MERIDEN, CONN.—Frederick B. Hill, organist of the First Congregational Church, was injured recently in an automobile accident, at Northampton, Mass. His condition is reported as good and recovery is looked for soon.

LIMA, OHIO.—Leona Feltz, pianist, teacher and member of the faculty of Bluffton College, presented twenty-two piano pupils in a program embracing nineteen piano numbers, solos, duets and four-hand pieces, on July 11.

NORTHAMPTON, MASS.—The community sing of patriotic songs conducted by W. J. Short on July 15 brought out a large crowd. The Northampton band played and a quintet from the Northampton School of Music sang.

LANCASTER, PA.—Gertrude Y. Villee, music teacher of Marietta, has been engaged to play the \$6,500 organ recently installed in the Columbia Opera House. The organ is a fine instrument and a musical acquisition for Columbia.

CHARLES CITY, IOWA.—The Bostonia Orchestral Band, under the directorship of Belle Yeaton Renfrew, gave two concerts here recently. Large audiences enjoyed both concerts, especially the trombone solos by Belle Yeaton Renfrew.

ALBANY, N. Y.—Frank J. McDonough, organist of St. John's Church, and supervisor of music in the public schools of Rensselaer, has composed three new patriotic songs, which are becoming popular at community "sings." They are "The Service Flag," with words by the Rev. Francis P. Donnelly; "The Gunner's Mate," with words by James M. Reilly, and "America's Call," with words by Emma E. Clark, a Rensselaer school girl.

MONTPELIER, VT.—A male chorus with more than twenty members has been formed here under the direction of Hermon D. Hopkins. Mr. Hopkins will act as leader and Bruce McDonald as secretary and librarian of the organization.

COLLINSVILLE, CONN.—Violin pupils of Mildred E. Sage gave a recital recently, assisted by the Apollo Quartet of Hartford, consisting of Wesley Howard, Harry Armstrong, Fred Shipman and J. Morgan Lord. Raymond Wesley Case of Unionville was on the program.

WASHINGTON, D. C.—Francis Dunn, in charge this summer of the music at the Mount Alto Inn, has given three "American Programs," in which were featured works by Spross, Beach, Speaks, Stephens, Burleigh, Huhn, Bond, Woodman, Nevin, Shelley and others.

YORK, PA.—Mrs. James Maxwell Rodgers, soprano, entertained the men at Camp Colt, Gettysburg, recently with a song recital. The vocalist was assisted by William H. Eckenrode, tenor; Marguerite Herr of Lancaster, violinist, and Marguerite Eckenrode, accompanist.

EAST LIVERPOOL, OHIO.—The East Liverpool Male Chorus, led by Lysbeth Hamill, gave a benefit concert for the Hancock County Red Cross at the First Presbyterian Church of New Cumberland, W. Va. Mildred Weaver, pianist, and Helen Thomas, soprano, assisted with solos.

BURLINGTON, VT.—W. Lynwood Farnum, organist and choirmaster of the Fifth Avenue Presbyterian Church, New York City, who has been visiting in Burlington, recently gave an informal organ recital at St. Paul's Church. His playing of a Symphony by Widor and Fugues by Bach gave great pleasure.

CHARLES CITY, IOWA.—One of the best entertainments of the Chautauqua here was the concerts given on the afternoon and evening of July 14 by the Westminster Choir. The afternoon one was a sacred concert. The twenty members of the choir aroused genuine enthusiasm and many requests were made for encores.

TACOMA, WASH.—Recent additions to Tacoma's musicians are Mr. and Mrs. F. Wasterlain and their young daughter, who after several years of concert work have opened a conservatory in this city. Mr. Wasterlain, a Belgian, was formerly with the Brussels Conservatory. Miss Wasterlain, only fourteen years old, has toured America twice as a violinist.

CHARLES CITY, IOWA.—W. Lee Griffin of Dayton, Iowa, has been appointed as leader of the Charles City Concert Band in place of Mr. Maulding, who has accepted a position elsewhere. Mr. Griffin has been leader of the band at Dayton for the past four years. He is a clarinet soloist and instructor of band instruments and will open a studio here for instruction in band and orchestral instruments.

TACOMA, WASH.—Dorothy von Gorder, soprano, of Pittsburgh, Pa., graduate of the Sargent School in Boston, is a guest of Mrs. Joseph S. Griggs for the summer. Elsie Moe presented thirty of her advanced pupils in recital on July 16. A quartet gave a concert at Camp Lewis on July 17. The musicians were Hildur Lindgren, soprano; Mrs. N. Gattie, contralto; Myrna Jack, violinist, and Mrs. Gwendolyn Lewis, pianist.

NEWARK, N. J.—Sidney Baldwin directed a concert given by the Octavo Octet at Pelham Bay on July 20. The octet comprises George J. Kirwan and Ernest A. Burkhardt, first tenors; Harold Savitz and Charles Morse, second tenors; Herman L. Kreidler and Nicholas J. Tynan, first basses, and Elmer E. Ross and C. A. Johnston, second basses. Mr. Baldwin attracted attention recently by directing the Pelham Bay Band without notice during its recent visit to Newark.

LANCASTER, PA.—Marguerite Herr, violin teacher of this city, was recently soloist at a concert given for several thousand soldiers in the Y. M. C. A. hut at Camp Colt, Gettysburg. Miss Herr played a number of solos as well as violin obbligatos for the other artists, who were Mrs. Maxwell Rodgers and William Eckenrode. On July 11 Columbia pupils of C. N. McHose of Lancaster gave an excellent program in the chapel of St. John's Lutheran Church of that borough.

WASHINGTON, D. C.—At a recent community "sing" Gilbert Wilson, the Camp Quantico song leader, who conducts these "sings," introduced a song of his own composition, "Victuri Sumus," a stirring marching song of the Eleventh Regiment of Marines, and dedicated to Lieutenant-Colonel Van Orden. The song is being carried to France by the U. S. Marines. Gilbert Wilson has turned over all proceeds from the song to supply the needs of the band of the Eleventh Regiment.

NEW HAVEN, CONN.—Pupils of Evelyn W. Messinger gave a piano recital at Beaver Hills clubhouse, assisted by Winifred Shea and Francis T. Ellis, who gave several vocal selections. Those participating were Daniel Wesson, Birdseye Wheeler, Mary and Helen Keenan, Sanford Peterson, Howard Young, Thomas Murray, Maud and John Young, Mary and Helen Fallon, Louis Harley, Mary Robinson, Marie Peters, Anna Riorden, Genevieve Boucher, Ruth Peterson, John Riorden, Sophia Seegar and Mildred Messinger.

LANCASTER, PA.—A musical event of interest was the eighteenth piano recital of the pupils of George Benkert, organist of Zion Lutheran Church, which was given on July 10 at the Evans Memorial Chapel of the First Presbyterian Church. Those who participated were Janice Smith, Pearl Leapman, Mary Reiker, Catherine Seiber, Frances Brand, Ruth Garman, Kathryn Farmer, Emily Nutte, Esther Shellenberger, Miriam Benkert, Mary O'Neill and Martha Mellinger. Margaret Benkert gave several vocal numbers.

WASHINGTON, D. C.—Mary Helen Howe, coloratura soprano, inaugurated the musical evenings at Camp Columbia, the girls' community camp, under the supervision of the War Department. She was assisted by Vera Ellett, pianist; Willard Howe, reader, and A. B. Griffith. Miss Howe was also the soloist at the community singing at the Central High School, where she sang the Polonaise from "Mignon" and several ballads. Miss Howe introduced songs of the Allies during the recent presentation of "The Italian Battlefront" pictures.

BALTIMORE SCHOOLS HOLD THE CENTER OF STAGE

Peabody, Johns Hopkins and Institute Launch Summer Series—Celebrate Bastille Day

BALTIMORE, Md., July 15.—The activity of the summer schools of the Peabody Conservatory of Music, the Johns Hopkins University and the Maryland Institute holds the musical attention these days.

The schedule of concerts and recitals which will be given to the students and to which the public has access was auspiciously begun with the recital given on Friday evening, July 12, at the Peabody Conservatory, by Joan C. Van Hulsteyn and Vivienne Cordero, violinists, and Audrey Codero, accompanist. A program consisting of the Bach E Major Concerto for two violins and the Godard Pastorale, a set of five delightful pieces for two violins and a Sulzer "Saraband" and the Adagio from the Fourth Concerto of Vieuxtemps, played by M. Van Hulsteyn, marked the initial recital with distinction. After the recital there was a reception to the students of the merged schools in the Art Gallery of the Peabody Conservatory. Frederick R. Huber, manager of the Summer School, delivered an address, as did Professor Buchner of the Johns Hopkins University.

The second recital of the series was given Sunday afternoon, July 14, Frederick R. Huber being the organist and Marion G. Reed, soprano, assisting. The program contained some novelties from the pens of American composers; those represented were Arthur Bird, Flaxington Harker and Russel King Miller.

The celebration in honor of the French "Bastille Day," which was held at the Peabody Conservatory, had musical features which were inspiring. The meeting was opened by a recital for

LANCASTER, PA.—A recital marked the opening of the studio of Mrs. Elinor Matz Evans in the Matz Building on July 18. Mrs. Elinor Houghton Hebble gave a number of vocal solos and a program was given by the following pupils of Mrs. Evans. Dorothy and Robert Groezinger, Emma Spinner, Myrtle Rohrer, Lucille Bertram, Helen Devers, Edith Seitz, Beatrice Schopf, Sarah Brown, Bertha Hoover, Janey Huber, Elizabeth Seitz, Jane Klein, George Krudden, Lucretia Martin, Janet Huber, Arthur Husson, Kathryn Zook, Marion Benner and Clarence Bortzfield.

ALBANY, N. Y.—The municipal band concert given in Washington Park July 14 consisted of selections by French composers by direction of Mayor Watt in honor of the French holiday of the Fall of the Bastille. Frederick W. Kerner has resigned as organist of St. Paul's Lutheran Church to accept the position of organist of St. John's Lutheran Church. The second of a series of organ recitals for soldiers in the training schools and for summer students was given recently by Harold W. Thompson at the First Presbyterian Church, assisted by Harold T. Cooper, basso.

SEATTLE, WASH.—Harry Krinke presented his piano pupil, Vesta Muth, in recital, July 11. The soloist exhibited marked ability in compositions by Bach, Beethoven, Liszt, Chopin, MacDowell and Debussy. Pupils of Cecelia Augspurger appeared in a piano recital on July 13, assisted by Margaret Harmon, contralto, a pupil of Florence Hammond Young. Commemorating the Fall of the Bastille, a mass meeting was held at the Masonic Temple auditorium, July 14. The soloists were Christine La Barraque, who sang "La Marseillaise" in French, and Evelyn Dale, who sang "The Avenger," by Charles Lagourque, a French musician, formerly of Seattle, now living in Chicago.

YORK, PA.—Florence Wolpert, soprano; Walter Grimm, tenor; John Messinger, baritone, and Mayme Peters, pianist, appeared in a recital at Camp Colt, Gettysburg, last week. Local singers appeared recently in a pleasing recital in the College Lutheran Church, Gettysburg before the soldiers from Camp Colt, and at the close of the program the quartet led the soldiers in singing the new war songs. Taking part in the program were members of Trinity Church choir, assisted by Mrs. T. Byron Smith, soprano; Mrs. Paul Messerly, alto; Paul Messerly, tenor; L. B. Sellers, basso, and Eleanor C. Kerchner, accompanist. The concert was arranged by Mrs. S. F. Snyder, former organist at Trinity Church.

organ by Frederick R. Huber, municipal music director. The singing of the "Marseillaise" by Prince Illma, an Arabian baritone of the Hammerstein Opera Company, added patriotic fervor to the occasion.

Elizabeth Gutman, the Baltimore soprano, who specializes in Yiddish and Russian folk-songs, has been giving the soldiers at the nearby camps much pleasure with her work. At the opening of the new hotel for enlisted officers in Baltimore, Miss Gutmann sang some patriotic numbers with impressive style.

A program of patriotic music was given at Starr Memorial Church, Forrest Park, on July 12, by the augmented choir, assisted by Corporal Miller of Fort Howard.

Summer Concerts at Portsmouth, N. H., Are Noteworthy

PORTSMOUTH, N. H., July 20.—The Wentworth Hotel at New Castle-by-the-Sea began the season this year with several concerts of more than passing interest. A recital for folk-songs, given by Constance and Henry Gideon of Boston, possessed great interest. During the week H. Wellington Smith, an army song leader, gave an interesting talk on army music. The management of the hotel has secured as musical director for this season Arthur Troostwyk, the violinist-composer of New Haven, Conn., who has assembled an orchestra of capable musicians for the concerts. On Sunday the artists were Gladys Weil, mezzo-soprano, of New Haven, and Arthur Troostwyk, violinist. Miss Weil, who possesses a natural voice of much beauty, sang, among other numbers, "Temple Bells," by Woodforde-Finden, and Cadman's ever popular "At Dawning," with satisfactory results. Mr. Troostwyk's numbers included his own Gavotte and a Spanish Serenade by Chaminade. Frank Asper was the accompanist.

TELLS WHY SOME SINGERS FAIL

Range, Not Timbre, Should Decide,
Says Robert Augustine —
On Voice Forcing

By ROBERT AUGUSTINE

ONE of the most common causes of singers not reaching their goal of success is in the singing of songs whose range is not suitable for the artist's voice. About fifty per cent of the mezzo-sopranos are singing songs, in the soprano key; baritones are trying to sing tenor, while basses cantante and contraltos recklessly attempt songs in the baritone or mezzo ranges.

A half-tone difference may, however, affect the singer's voice seriously. For instance, in quartets and choruses baritones and mezzo-sopranos often take the tenor and soprano parts and, although in the ensemble this may not be disagreeably noticeable, yet its ultimate effect on the voice is most injurious. In time comes throat trouble, with frequent visits to throat specialists, and finally the voice gives out and all the dreams of success are perforce abandoned.

It is unfortunate that the mezzo-soprano is so named, for in reality it corresponds to the baritone voice in a man, although the range is slightly higher, but it should be used very sparingly above G. Many a mezzo, however, because she may be able to reach B flat, is sure she is a budding lyric or coloratura soprano and so wastes years in trying to develop her high tones. Most unfortunately only a small percentage of songs are written in a key suitable for the bass or contralto, for these voices are as numerous as the higher ones. Consequently, they are continually trying to sing songs written too high, with resulting strain.

Another frequently occurring cause of error is that teachers judge a voice in many cases by the tone or timbre and not by the range. Thus, if a baritone has a tenor ring, which many have, the teacher immediately starts on the deplorable effort to develop the high tones, so if a basso cantante sounds like a baritone the same process is repeated. Often one hears singers claim that "pull" is necessary for success in public these days, when in reality they are singing wrongly. A singer who claimed considerable early success in quartet work once informed me that he was a tenor, although he acknowledged he could not



Robert Augustine, New York Vocal Instructor

sing above G. Now, a tenor must sing above G or he is not a tenor, no matter what the timbre of his voice may be.

One of the leading stars of the operatic world whose singing has been discussed by the critics adversely enough to ruin any ordinary artist, is really a mezzo-soprano, although she has sung mostly soprano rôles, but her great histrionic ability has been able to offset to a great degree her vocal faults. Ten years ago, when she was at the beginning of her career, her voice was noticeable by its glorious lower tones. But now those tones are entirely gone, and one cannot help but wonder what an incomparably greater and more satisfactory artist she would be to-day had she sung only mezzo-soprano rôles. Of course, such rôles are not very numerous in grand opera.

At the beginning of her career, it is true, a young singer may be able to sing a higher rôle without feeling much strain, but gradually there is a deterioration and in time there will be serious trouble. The vocal student should be sure, therefore, as to what is his or her natural voice and when once sure never deviate. A person having blue eyes can never develop brown ones, nor can a mezzo-soprano or a baritone be developed into a soprano or tenor. Conversely a bass or contralto cannot successfully be turned into a baritone or a mezzo-soprano.

tary, Mrs. F. A. Appleton; treasurer, W. A. Reynolds; publicity, Daisy Wood Hildreth. A. M. G.

YORK, PA., CELEBRATES VICTORY

Chorus, 3000 Strong, and Band Give "Sing" in Which Citizens Join

YORK, PA., July 20.—Immediately after the bulletins of the news of the great victories of the Americans and Allies on the Western front, the first park community "sing," held last Thursday evening on Penn Common, came as a fitting celebration. H. A. Bailey, general secretary of the local Y. M. C. A., who has led the community singing at nearly every patriotic and war work meeting in York, directed the large chorus of 3000 voices. Every church choir in the city was represented and there was present a large representation of the Y. M. C. A. choruses.

After the great throng had heard the band's offerings the program of community singing began. The community singers followed with the war song, "There's a Long, Long Trail." Next came "Over There" and "The Last Long Mile," which gave the mighty chorus opportunities to arouse further enthusiasm. G. A. Q.

LEVITZKI IS HOST

Young Pianist Entertains Daniel Mayer and Mrs. Levy, Managers

Recent visitors to Mischa Levitzki at his summer home at Avon, N. J., were Daniel Mayer, his manager, and Mrs.



Mischa Levitzki with Friends at His Summer Home at Avon, N. J.

Helen L. Levy, who has done considerable work in a managerial way in Chicago. They are shown in the above picture on the lawn of Mr. Levitzki's home in a leisure moment.

Two Transcontinental Trips in Three Months for Manager Lambert

Early in August New York is to see, for the second time within a few months, Laurence Lambert, whose musical enterprises, conducted for the Ellison White Musical Bureau of Portland, Ore., are bringing big changes not only to the Canadian Northwest, his original territory, but to the entire Far West. Mr. Lambert has been doing things with astonishing velocity. His second transcontinental trip coming so close on the heels of his advent leads to the inference that beside the very comprehensive schedules already announced he has still other irons in the fire.

Lisbet Hoffmann and Hans B. Meyer in Joint Concert at Woodstock, N. Y.

Lisbet Hoffmann, pianist, and Hans B. Meyer, violinist, were heard in an interesting concert for the benefit of the Boy Scouts in Woodstock, N. Y., July 10. Among the numbers on the program was the Franck Sonata, in which both artists won warm praise for their interpretation. Miss Hoffmann has been unusually successful with her summer teaching in Woodstock. Her classes reveal many promising pupils.

C. L. Staats announces that the Boston Sextett Club, of which he is the director, has been engaged to appear at the Saco Valley Musical Festival at Bridgeton, Maine, on Aug. 6 and 7. Alice Nielsen will be the principal singer at this festival.

SERGEI KLIBANSKY PREPARING PUPILS FOR FALL RECITALS



Sergei Klubansky, with Two of His Artist-Pupils, Lotta Madden and Betsy Lane Shepherd, Sopranos

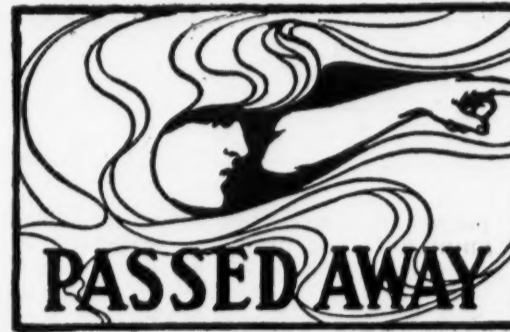
Sergei Klubansky, the New York vocal instructor, who is the teacher of many singers now before the public in opera, church and concert, is continuing his activities far into the summer. He is now preparing interesting programs with two of his gifted sopranos, Lotta Madden and Betsy Lane Shepherd, who are scheduled to appear in recital at Aeolian Hall, New York, in October and November respectively.

TEACHERS URGE CREDITS

Association Will Ask New Jersey State Board to Accredite Music Study

NEWARK, N. J., July 18.—The Progressive Series Teachers' Association of Northern Jersey, of which Sidney A. Baldwin is president, has been quite active during the past month. At one of the meetings Louise Westwood, supervisor of music in the public schools of Newark, spoke on the matter of school credits for private music study and expressed herself as most heartily in favor of the movement, adding that the Progressive Series or its equivalent would cover, in her opinion, the requirements for such credit. Miss Westwood, who was elected an honorary member of the association, suggested that a committee of music teachers present their case to the State Department of Education. This the members decided to act upon at once.

At the second meeting of the month Marion Van Wagenen, chairman of the program committee of the Federation of Women's Clubs of New Jersey, gave an interesting talk, promising to lay before the Federation the matter of accrediting private music study and to urge that the members do all in their power to hasten recognition of the importance of music as a high school study. P. G.



Edward H. Weier, Jr.

TRENTON, N. J., July 21.—Edward H. Weier, Jr., twenty-nine years old, a well-known musician, died recently at his home here of typhoid fever. He had undergone an operation that he might be accepted for military service and later typhoid fever developed. Young Weier was a member of Stretch's String Quartet, Hill's Orchestra, Hickey's, Winkler's the Trenton Philharmonic and the Y. M. C. A. orchestras.

Mrs. Luella A. W. Bowman

FAIRFIELD BEACH, CONN., July 21.—Mrs. Luella A. W. Bowman, violinist, a pupil of Sevcik and formerly conductor of the Young Ladies' Symphony Orchestra, died at her summer home, Fairfield Beach, Conn., yesterday. She was thirty years of age and is survived by her husband, William L. Bowman, and two children. She lived in High Bridge, N. Y.

SEATTLE CLUBS HELP WAR WITH CONCERTS

Musical Organizations Raise Large Sums—Officers Elected for Year

SEATTLE, WASH., July 15.—Musical organizations in Seattle have been doing their part in raising funds for patriotic service. The Ladies' Musical Club has gone outside of its usual field to work and voted to give all money made outside of expenses to war relief. The result of this season's work has been invested in an ambulance costing over \$2,000, which has been presented to the Washington Base Hospital Unit No. 50, composed of Seattle men and women nurses from Seattle. This hospital unit is in charge of Maj. J. B. Eagleson of Seattle, now at Camp Fremont, Cal., waiting to be sent to the front, and the ambulance, which is being used there, will be taken to France when this unit goes.

At the last business meeting of the Ladies' Musical Club it was voted to give all money made from the concerts to war relief funds as long as the United States is at war.

The following officers were elected at this business meeting:

President, Mrs. W. H. White; vice-president, Mrs. A. K. Fiskin; financial secretary, Mrs. M. A. Gottstein; recording secretary, Mrs. C. H. Hopper; corresponding secretary, Mrs. H. S. Tremper; treasurer, Mrs. Ivan Hyland; Executive Board, Mrs. W. D. Perkins, Mrs. B. A. Robb, Mrs. Mitchell Gilliam, Mrs. W. H. Moore, Mrs. A. E. Boardman and Mrs. H. C. Hibbard.

Another Musical Club to give all the proceeds of the season's work to war re-

lief is the Seattle Musical Art Society, composed of professional women musicians. The club gave quite a sum to the Red Cross, Christmas boxes for Camp Lewis, Wash., and \$25 to the "Friends of Musicians in France" fund.

The following officers were recently elected:

Mrs. Clara M. Hartle, president; Mrs. Sarah A. Thornton, first vice-president; Mrs. H. W. Jack, second vice-president; Edna McDonagh, recording secretary; Mrs. Mabel V. McGill, corresponding secretary; Sarah J. Smith, treasurer; Mrs. Ora K. Barkhuff, auditor.

The Philharmonic Orchestra, John Spargur, conductor, and the Spargur Quartet, with Ruth Miller of the Metropolitan Opera Company as soloist, gave concerts for the Red Cross fund.

Theo Karle Johnston, known professionally as Theo Karle, Seattle's young tenor, who recently went into the ranks as a private, is at Camp Lewis, where he is often heard in concerts at the Y. M. C. A. buildings. Mary Louise Rochester, a charming Seattle singer and pianist, is entertaining the soldiers "somewhere in France" at the Y. M. C. A. huts.

During the past season every musician in Seattle has given his or her service, not once but many times, for Red Cross or other war relief.

On July 11 the Executive Committee of Community Singing, at its weekly luncheon, proposed that a patriotic concert be given to open the musical season early in September, the program to be given by a big chorus, soloists and an orchestra. The committee felt greatly encouraged by what had been accomplished in four months in the way of community singing. Elizabeth O'Connor, educational adviser of the Victor Talking Machine Company, was a guest.

The Seattle Society of Composers, which was organized a little over a year ago, has been very successful and several new compositions have been heard at each meeting. The newly elected officers are: President, Claude Madden; vice-president, Carl E. Eppert; secre-



WHAT VACATION MEANS TO GALLI-CURCI



Amelita Galli-Curci at Her Summer Home in the Catskills

THERE is nothing very serious about Mme. Galli-Curci's vacation at Pine Hill in the Catskills. We have this from reliable authority; no less a person than the conservative D. F. McSweeney, who with Charles L. Wagner manages the affairs of John McCormack and Mme. Galli-Curci.

Mr. McSweeney came back to New York last week with a batch of snap shots he had made as a guest of the famous singer. The only serious matter reflected in these

interesting photographs is shown in the upper center one, which indicates that at times the prima donna remembers her vocation. Gennaro Curci, her talented brother-in-law, is shown at the piano with her. For a few hours each day they go over songs that will thrill American audiences next season. The cat, so fondly caressed, in the lower center photograph is named "Dinorah." Otherwise the pictures tell their own story.

"Singing - Marching" Idea Captivates, Burlington, Vt.

BURLINGTON, Vt., July 20.—The most impressive community singing ever heard in this city occurred on Sunday last, when thousands marched in the parade from City Hall Park up College Street

to the college green, singing "The Marseillaise" and "The Star-Spangled Banner."

Flowers were laid at the foot of the statue of Lafayette, who laid the corner stone of the university, and afterward the crowd remained for a long time singing.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warerooms 4 East 43rd St., New York

Send for Illustrated Art Catalogue

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street, BUFFALO, N. Y.

BUSH & LANE

Pianos and Player Pianos

Artistic in tone and design

Bush & Lane Piano Co.

Holland, Mich.

WEAVER PIANOS

AN ARTISTIC TRIUMPH

WEAVER PIANO COMPANY, YORK, PA.

